

# FULL CONTACT

M A G A Z I N E

*Hatebreed*



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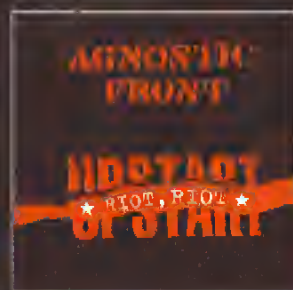


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It's not only the Full Contact Sports people who are TDI for this magazine, but the TDI community as a whole. We have been communicating our ability to communicate information, our desire to do so, and our desire to do so in a way that is not only informative but also entertaining. We have always wanted to improve our information, to make it more useful, and to make it more fun. We have always wanted to make it more useful, and to make it more fun. We have always wanted to make it more useful, and to make it more fun.

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#### Full Contact Magazine

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# blood

Proud being known as white trash, Boston's Blood for Blood have been compared to NY's legendary sheer terror, not just for their sound, but also for their sense of humour and outlook on society. With their first releases sounding like a cross between sheer terror and bulldoze, B4B found themselves getting signed to hardcore's Victory label. With the release of this year's 'livin' in exile EP, B4B have moved away from sounding like a hardcore band and closer to a band that mixes the sounds of street punk, oi! and hardcore into what can only be described as 'white trash rock n roll'.

FULL CONTACT 2



# for blood

5 FULL CONTACT

Full Contact caught up with B4B in Rochester while on tour with the Dropkick Murphy's and H2O. I talked to B4B's "white trash" Rob and Buddha about what's going on with the band and the tour. If you ever doubted B4B's honesty, this interview should set you straight fast!

**First of all, what was behind Mike the drummer leaving the band?**

"He got tired of doing it. He has a girlfriend now and wants to spend time with her."

**Has his leaving the band left any bad feelings between him and the band, or is everything cool?**

"On our part? Only because he gave us only 3 weeks notice. He was telling everyone he knew for months, that he was going to quit, except us!

About a month ago, before he quit, he said "I won't be able to do the Dropkick tour" and we said to just let us know and we'll immediately start looking for drummers. He got all bent "I'm not quitting yet", then he quit anyway! That's the only thing I'm bent about. 3 weeks notice isn't enough time to find a replacement.

**So who's the new drummer and is he going to be permanent or is he just filling in for a while?**

"Not sure."

Buddha: "He's done wonders so far!"

"Rowan—we call him everything from Rowan to Ronan. He's from a band in Boston: "In Trust", a youth crew band. This is his 3rd show and we only practiced with him 4 times

before the tour. He's picked up the shit fast, which is why we went with him."

**Do you think the Dropkick Murphy's tour gives you the opportunity to play to a different crowd, and how do you feel the bands sound is evolving?**

"I call it hardcore street rock n' roll. I don't want to give it a name, because it's limiting. We do what the fuck we want. Stylistically, we do what we want to do. That's what we said from the start.

This magazine in Europe just called us a street band. They didn't know what to call us. Although they're fucked up and screwy about everything else over there, that was the closest I heard someone describe the way I envisioned the band. A bunch

of guys from the same background, writing songs about shit we've experienced. A lot of people can relate to it, and, I know they can because I've been waiting for a band to write lyrics and sound like us for years, and it never showed up, so that's why we had to form the band in the first place."

As far as playing in front of the Dropkick's audience, it's funny because that crowd has been gravitating towards us for the last couple of years. I don't know if it's the lyrics or just some of the styles of music we've been playing but the shows that we've been headlining over the past couple of months, the type of audience we've been playing in front of, it's all street kids, skinheads, punk rockers or hardcore kids that are more on the street side



White Trashと呼ばれることに誇りを持ち、ボストンのBlood For BloodはNYの伝説、Sheer Terrorと比較されています。サウンドだけでなく、彼等のユーモアと社会に対する観感からでもあります。B4B初めてのリリースがSheer TerrorとBulldoze

を組み合わせた様なサウンドとの事からも彼等はハードコアのレーベル、Victoryと契約しました。今年リリースされたEP"Living In Exile"はB4Bをハードコアバンドとしてのサウンドからストリートパンク(あーあ)のサウンドをミックスしたものに近付けていて結果的に"White Trash Rock n' Roll"としか呼ぶに値しないものにしています。Full Contactは

Dropkick Murphy'sとH2Oとツアー中のB4Bにローチェスターで追いついた。そして"White Trash" RobとBuddha にバンドに何が起きているのか、ツアーについてを語ってもらった。もしB4Bの誠実さに疑問を持っていたならこのインタビューで直ぐに分かるでしょう。

始めに、ドラマー、Mikeがバンドを辞めた背景について教えて下さい。

「活動に疲れたらしい。ガールフレンドが出来て彼女と過ごしたいらしい。」  
彼がバンドを辞めるにあたって悪い感情が残りましたか、それとも、問題ありませんでしたか。

「僕達の方? 3週間前にしか知らせてくれなかったから、ちょっと。彼は他の皆には数カ月前には辞めるって、分かってたって公言してたのに、僕達には何も言わなかった。一か月前に、彼が辞める前、彼が「Dropkickツアー、出来ないよ。」って言ってきたから、僕達はその時期になったら教えてくれ、直ぐに替りを探すから、と言ったのさ。彼は怒って、「まだ辞めた訳じゃない。」とか言った後結局辞めたんだ。僕が怒ってるのはそれだけかな。ドラマーの替りを探すには3週間は短すぎるよ。」

新しいドラマーについて、彼が永久的メンバーですか、それとも短期の替りですか。  
「まだ確定してない。」

Buddha: 「今のところ、彼は素晴らしいよ。」

「Rowan. 僕達は彼をRowan からRonan までいろいろ呼んでいるよ。彼はボストンのyouth crewバンド、"In Trust" からきてくれた。これが彼の3回目のショーでツアー前に4回練習しただけだ。彼は本当に覚えが早い、それで彼にしたんだけど。」



of it, not into some bizarre politics I can't understand or trendy dresscode. Just creepy people, thugs, jailbirds... shit like that. People we've catered to from the beginning."

"The audience is pretty receptive 'cause the Dropkick's have street subject matter lyrics, imagery, and stuff like that. We've got a darker side, but it's in the same ballpark, whereas going out with one king down, they look at us as if we had 10 fucking heads."

**With the new ep the sound has changed from the earlier eds. Do you think that "Livin' in Exile" is closer to original vision you had for the band's sound?**

"Yeah that's where we came from. Me and Buddha come from punk rock and old hardcore.

Buddha: "I was a skinhead for years.

"...oi! Shit like that when we were 17-18. When we started the band we were playing a style of music that emulated the bands we were going to see on a weekly basis like madball sheer terror, stuff like that. Those bands had a big impact on us. We've been stabbing in different directions for a long time, and this is what we're doing now which is definitely what I'm most comfortable with and it's most expressive of who we are. I'm a white trash scum bag so why wouldn't I play white trash scum bag music?"

**How has the Boston scene and Blood for Blood changed or evolved over the years?**

"When we started going to shows, it was all about going to

see biohazard, being a tough guy and bashing people's heads in with barstools. I've seen some terrible things pass before my eyes at shows at the Rat and Local 186. Then everything got quirky for a while & bizarre metal bands, like a cross between Earth Crisis and Stomphox and stuff like that. Then "youth crew" was the big thing for a while and we just quietly existed through all this drawing comparable crowds to whatever was popular. People that are miserable, pissed off, alienated, bitter, nihilistic, with nothing to believe in, nothing to hold onto, no values and no family, the trends aren't going to fucking matter to those people. Those people aren't going anywhere! They're not upwardly mobile. So we had a core foundation that never went away, no matter what the

trends were. Whether finger pointing was the trend, preaching about some sort of bizarre politics that I can't relate to, we always had our core following. It was the same all over the country too. We could always find pockets of psychos and anti-social outsiders that really related to us, and now they're still there and we're hitting a lot more kids. People get tired of hearing bullshit, and for years, certainly the hardcore scene for the past couple of years, has been something that I can't understand. With notable exceptions, there's lots of very decent bands playing honest music. But a huge portion of it, I just stand back and look objectively and say 'this isn't why I got into it and these aren't the kids that I related to when I went to shows and the bands I got into

I got into it for."

Whatever, I'm not going to talk shit on it, but we were doing our own thing and we



Dropkick Murphy's ツアーに行ってから逢った観客にプレーする機会を得たと思いますか、また、バンドのサウンドがどの様に進化してるか教えてください。

「僕はHardcoreStreetRockandRollと呼んでいる。名前を付けたくない、制限されるから。僕はしたい様にするんだ。スタイル面でも僕達のやりたい様にやる。それは初めから言ってた事さ。

ヨーロッパの雑誌が僕達をストリートバンドと呼んだ。彼等は僕達を何て呼べばいいか分からなかったんだ。向こうでは何もかもが変な、普通でない中でこの描写は僕の聞いた中でバンドに一番近いイメージだ。僕等のバックグラウンドから集まった何人かが実体験についての歌をつくる。同意できる人が沢山いると思う、できる筈だ、僕は何年も僕達のような詞とサウンドを聞かせてくれるバンドを待ち続けてた、でもいなかった、だから僕達でバンドを結成する必要があったんだ。」

Dropkickの観客に演奏するにあたって、過去2~3年の間、実際には観客が僕達に引き寄せられていると思う。歌詞なのか音楽のスタイルなのか分からないけど、この数ヶ月間のショーは反響がある。観客層はストリートキッズ、スキンヘッズ、パンクかハードコアで

もストリートに寄ってる子達、僕が理解出来ない変なポリティックスやトレンドイナドレスコードにはまってない。ただの気味の悪い人達、凶漢、囚人。。。そういう類だ。僕達の始めからのお客様だ。」

「Dropkickはストリート問題についての歌詞とイメージを持ってるから、観客の前でプレーすると受け入れ易いんだ。僕達はかなりダークな方、でも殆ど同じリーグだ、でも、One King Downとかと並べられると彼等は僕らが10の頭を持ってるような見方をしてくけど。

今度の新しいEPはサウンドが前のCDに比べて変化していますね。この"Livin' in Exile"はバンドのサウンド面からいって初めにいっていたイメージに近いですか？

「そうだね、僕とBuddhaはパンクロックとハードコアから来てるし。。。 Buddha:「僕はずっとスキンヘッドだった。」

。。。僕達が17~18位だった。バンドを結成した時、僕達が毎週のように親に行ってた、Madball, Sheer Terrorとかのバンドのまねをしてた。彼等のバンドは僕達に大きな影



響を与えた。長い間、随分いろいろな方面を追及してきて、今の活動が僕達のスタイルで、僕にとって一番自分に合っていて、自分を表現できてると思う。僕はwhite trash scum bagだから、white trash scum bag 音楽をプレーして当然なんだ。

この数年の間にボストンのシーンとBlood For Bloodはどの様に変化、また、進化していますか？

「僕達がショーに行き始めた頃は、とにかく、Biohazardを観に行き、タフガイを装って、バースツールで誰かの頭を叩き割るとか、Rats, Local 186でのショーでは僕の目の前をかなりひどい光景が過ぎていった。それから、その後何もかもが変な時期があった、Earth CrisisとStompsboxを掛けて割ったような変なメタルバンドが出てきた。それから、"youth crew"が流行した、各々の対応する観客が各々流行に流されていくのを観ながら、その間僕達は静かに存在していた。流行がどうのって言うても、そんなのは憂鬱で、怒り、爪弾きにされ、苦い、ニヒルな、信じる事が無い、しっかりつかまっているものがない、価値観が無く、家族もいない人には全く関係ないんだ。そういう人はどこに向くこともできない。自分を持ち上げる事ができない。だから、僕達のファン層の根底は流行に関わらず、ずっと変わらなかった。指の差し合いが流行っていたのはともかく、僕の理解を越える変わったポリティックスを説教する奴、僕等にいつもついてくる、コアのファンがいた。国中どこに行っても、そうだった。何処に行っても、サイコー（気遣い）や、アンチソーシャル（反社会的）な子の集まりがいて、僕達を本当に理解してる、彼等がまだいるのに、もっと違う観客にも受け始めてる。観客はBullshitを聞いてもらえない、実際、この数年、特にこの2~3年、ハードコアのシーンは僕の理解を越えている、勿論、中にも沢山の例外的なバンドが、実直な音楽をやっているけど。でも大部分が、僕が客観的に下がって観ると「これは僕が音楽を始めようと思ったきっかけになったのと、また、ショーを観に行ったら時に理解し合えた観客、バンドじゃない」と思う。ともかく、これ以上言い続けたくない、でも、僕達は独自の活動をして、続けてきて、いま、それが全部ってことじゃないけど、伝わってるみたい。完全に、でもないけど、僕達が前に立ちたい

観客の前に立ってる。近頃プレーをしている時に人が僕を観てまるでweirdoかなんかみたいだから帰っても気にしない。

Buddha: 「でもお前、本当にweirdoじゃないか。」

「。。。僕は自分が皆の心に達してる、彼等が理解して、共鳴してるって信じている。」

ボストン（と、周辺）のバンドで気に入ってる優秀なバンドを紹介して下さい、また、最近よく聴いているバンドは何ですか？

「Ducky Boys, Reach the Sky, Right Brigade, Death Threat(CT)、僕が聴いているバンドで、僕がハードコアを始めた時からハードコア全てを象徴してる、歌詞、曲全てだ。Dropkick1sと後、Social Distortionとか聴いてる。」

バンドを結成した理由を教えてください、また、将来のバンドの進路について何を願っていますか。

「僕達が始めた時、とにかく、友達がRatで他人達を殴りつけるのが観たかった。その願いは直ぐに達成された。長い間、うまくいった。理想的には、僕はとにかく、、、スキンヘッドでも、パンク、ハードコアにメタルヘッド、何でも構わないから、彼等の前に出て、音楽を出して、僕等自身の事を彼等に真に理解して貰いたい。もし、それがたったの10人だとしても僕はその10人の為に音楽を書いて、プレーする。もし1000人が理解してくれるなら、彼等の前で本当に彼等の考える僕達なのか実際に聴いてほしい。それ以外の奴等はビルから飛び降りてくれ。そういう奴等の事は興味ないよ。」

Buddha: 「沢山の人が理解してくれると思う、但し、まだ、聴く機会が無いから、Limp Bizkitとか聴いて人を殴るしかない、本当なら僕達を聴いてもらえるのに。」

バンドの"Tough Guy"の評判は絶えず付きまってきましたか。

「結構長い間、そうだった。でも今は付いて回ってはいない。当分の間は出くわしていない。そう、始めの頃は本当に痛手だった、BAD,全米で僕等はプレイ禁止されてたから！」

always kept our thing going and now it's starting to blow up, not blow up big, but we're starting to get in front of people we want to get in front of. Now when we play shows, I don't have to worry if they're walking out of here thinking that I'm some sort of weirdo or something like that."

Buddha: "But you are a weirdo."

"... I know I'm reaching them and they're understanding and relating to it."

**Who are some of the good local bands in Boston (and area) that you guys like; and any other bands you're listening to these days?**

"Ducky Boys, Reach The Sky, Right Brigade, we like them. Death Threat, there's a band that I listen to, they're a band that embodies everything that hardcore was to me when I got into it. Lyrics, music they got it all, Dropkick's and I listen to shit like Social Distortion"

**What made you start the band, and what would you like to have happen with the band in the future?**

"When we started out all we wanted to do was see our friends beat people up at the Rat. We definitely accomplished that in spades! That worked out really well for a very long time. Ideally, I just want to be able to get... I don't care if you're a skinhead, punk, Hardcore kid or metalhead, I want to be able to get in front of, and get my music in front of, anyone who can honestly relate to what we're about no matter where they are. If there's only 10 people who can honestly relate to us, I'll play and write music for them. If there are 1000's of people who can relate to it, then I'd like to get a chance to get in front of them and let them to hear us and see if we are what they're about. The rest can jump off the fucking building! I don't care about any of the others."

Buddha: "A lot of people would be into it but haven't had a

chance to hear us, so they're stuck listening to Limp Bizkit and shit like that."

**Has the band's "tough guy" reputation haunted you over the years?**

"It did for a long time. But it hasn't followed us. No, that hasn't reared its head in a while. Yeah, it definitely hurt us in the beginning, bad. We were banned from entire states!"

Buddha: "We were banned from Boston, We couldn't even play Boston."

"We just started to be able to play Boston again, but the same connotations are floating around that plagued us for years (tough guy band... bunch of thugs beat up their own audience...) Shit like that. There were elements of truth, as far as the crazy things happening at our shows, but it wasn't entirely our fault, not entirely."

**You (Rob) wrote most of the music & lyrics on the new cd. Were there any problems with any of the members not contributing or is it just the way things worked out?**

"It's just the way things worked out. The way we've always approached the songs. Me and Buddha have always done the bulk of the writing, it's not that we've done all the writing, i've always done most of the music and we've divided up the lyrics. The song is the main thing. If it's working, then why tamper with it? I don't have an ego, I don't play guitar solos, we don't let the drummer go frieking nuts, and the bass player doesn't do solos. As long as the songs are there and we express what we want to express, everybody's happy."

I know how to work with Buddah, we've been around each other for a long time.

Buddha: "He writes it the way I'd sing it anyway, it works out great! He knows how I sing and he knows how to write for me."

**I've been hearing that you guys are adding a second guitar**

**player. Is it true and do you have anyone in mind?**

"Johnny Rio, who's working on this tour for the Dropkick's. He's in the bruisers."

**I've heard that you've been wanting to add a second guitar for years, I heard that buddy from Stigmata was going to do it.**

Buddha: "We make no money and we can't afford to have a fifth guy in the band."

"When you get down to it, there's always some tour coming up so you don't want to worry about stuff like that. Then, it's like 'aw we'll wait till we get back' and then something else comes up, and then the drummer quits because he's a baby, and the shit hits the fan and you have to push it off. When we get back we're definitely going to do it this time 'cause I want to fatten up the sound. You've heard the new cd, its more intricate, it needs the extra guitar player and I'm doing more singing then I did on the first two cds and it's killing me to be doing the shit at the same time, I'm getting tired of it."

**What are your plans after this tour ends, any plans for a new CD or EP?**

"Tentatively we're shooting for a full length in January."

Tentatively"

**Is it going to on Victory?**

"Yeah, it's going to be with Victory."

**How do you like being on Victory? Are you happy working with them?**

"It's not their fault they don't know what to do with us. They've never dealt with a band like us, not even close. I don't hold it against the industry that they don't know what to do with us. It seems to me that everyone else in the industry has a right to decide what B4B should be about or what we are about. I don't resent it, I just tell them to fuck off and that's it. Suggest to me all you want, I'm not

going to get mad about it. I'm just not going to do it. 'You should be doing this, you should be following this path' Fuck that! no way!"

**Does victory do that a lot?**

"Yeah, they kinda want you to do the tried and true formulas and shit like that and I'm not having it, we're not having it. Victory will at least back off if you really take a stand. Lots of other people have said 'fuck off we never want to see you again', 'we're gonna hurt you', and 'that's it for you guys' and it still hasn't worked! No one has been able to do anything about us! But it's intimidating, you can't back down."

**Do you see the band staying with Victory for a long time, or will you just fulfill your contract and look somewhere else?**

Buddha: "We'll do what we have to do."

"We're definitely looking to fulfill our shit, and then we'll see just what happens."



### What's left on your contract?

"There's some sort of grey area shit going on with the ep. We didn't write it into our contract so we don't know what it qualifies as. Maybe we have to do one more cd and an ep or something."

### What labels would you consider going to if you left Victory?

"GMM is bigger and have a lot of integrity. Flat, Ken from the Dropkick's label, is up and coming and I can see a lot of things happening with them in the future. I'd be willing to work with them. Epitaph or Hellcat obviously, Epitaph would be a weird audience for us to get in front of but they'd have to do a better job then sticking us in front of these weird metalheads."

"Right now, I don't think I'm being arrogant, but we're not really doing anything quite like anyone else and we're getting lost in the shuffle. We're quietly building up our following, we're getting a buzz going right now. We just got to go where we can find people, and picking through every different scene trying to

establish our own audience. We just want to grab everyone who can relate to us, but there's no set B4B fan out there.

We could get a youth crew band that sounds like youth of today, and there's this whole core that immediately listens to the band and buys the cd and they got their core audience.

But that's a style. We don't write style. We write music, and we just want to put it in front of people who can relate to it. It takes more time.

If we wanted to find something that was hot, it would probably be a lot quicker, like if we started writing '88 style hardcore or something like that, but we're obviously not going to do that anytime soon."

In the past, you've been compared to bands like Sheer Terror but lately that's kind of gone away. Was that something that bothered you?

Buddha: "That was a compliment to us.

"They're only my favorite band, only one of the few bands I really respect...

Buddha: "...Is it supposed to put us down?

"...We sound like Sheer Terror! Ooooooh!"

### Closing statements?

Buddha: "Buy my stuff, always."

"Just my open ended unity statement: I don't care who you are, what you believe in what your thing is, or what style of music you listen to, Everybody gets into the underground music scene 'cause they hate society, they're alienated, they can't coexist with their peers. They can't relate with what's going on in pop culture. Hatred, resentment, nihilism, despair, anger, if you can relate to these sentiments you can relate to B4B. I don't care if you're a skinhead, punk, tattoo cretin, rap dude, I don't give a fuck. Check it out, and if you don't like it... Yo! Suck my dick start to the left!"

Contact B4B at  
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FULL CONTACT TO

Buddha: 「僕達、ボストン禁止だった、ボストンでプレーできなかった。」  
「やっとボストンでプレーできるようになった。でもずっとそういう見方で何年も飽んでた、「タフガイバンド、自分達の観客を殴り付ける凶漢。」とかってね。幾つか、クレージーな事がショーで起こった事は事実として認める、でも全てがバンドの責任というのは違う。」

Robが新CDの殆どの作詞作曲をしています、他のメンバーが貢献しなかった問題があったのですか、それとも成り行きでこうなったんですか？

「成り行きだ。僕達の曲に対するアプローチがそう、僕とBuddhaで大半をし、全部じゃない、曲の方は僕が大体担当して作詞は皆で分けた。曲が命だと思う。良かったらいじくる必要がない。僕はエゴが強い、ギターソロをやらない、ドラマーにひとりで暴走させないし、ベースもソロをさせない。曲があって、その曲を表現できればそれでいい。Buddhaとは、長年一緒にやってきて、うまくやって行ける。」

Budha: 「彼は僕が唄う様に書く。だからうまくいくんだ。僕の唄い方を知ってて、僕の為の書き方を知ってる。」

バンドが二人目のギタリストを入れようとしていると聞きましたが、これは本当ですか、そしてもう誰か当てはあるのですか。

「Johnny RioはこのツアーでDropkickの為に働いている。彼はBruisersの一員だ。」

二人目のギタリストは随分長い間の構想だと聞きましたが、StigmataのBuddyが参加すると聞きましたが。

Buddha: 「僕達は儲かっていないし、バンドに5人目を加える余裕がない。」  
「率直に言えばいつも何処かでツアーが行われていて、その時には行きたくないと思う。うーん、僕達は帰るまで待って、また申し込みが来る、ドラマーが泣きをいれて辞める、全てが崩壊してやめなければならない。サウンドをもっと充実させたいから今回戻った時には絶対にしようと思う、新しいCDを聴いてくれると思うけど、もっと複雑なんだ、もう一つギターが必要だ。過去2つのCDに比べてもっと詩が多い、だから同時に演奏するのが大変で、疲れてきた。」

このツアーの後はどういう計画を立ててますか、新しいCDかEPの計画はありますか。  
「確定じゃないけど、フルレンス（アルバム）を1月に考えてる。仮の日程だ。」

Victoryからリリースされますか。  
「そう、Victoryからになる。」

Victoryとの契約についてどう思いますか。彼等と一緒に働いてきてハッピーですか。  
「僕達の対処が分からないのは彼等の責任じゃないよ。僕達みたいなバンドを扱ったことがないし、似たものない。業界全体の責任でもないと思う。ただ、業界の他の人間がB4Bがこう存すべきだと決めて掛かる権利があると思っているようだ、それでも僕は憤慨しない、そいつらにFuck offって言うだけさ。何でも提案してくれて結構、怒ったりしない、従わないだけだ。「これをして、この通りを経て、..絶対やだ。」

Victoryはそういう事を多くいってきますか。  
「うん、彼等は従来の試されて、うまくいく方法を推してくる、僕はやだね。彼等はやらない。でもVictoryはまだ、こっちが強く出たら最終的には言わなくなるからまだいい。他の人達は、Fuck off、お前達を二度と見たくない、傷付けてやる、もうこれで終りだ、とか言われ続けて、今だに挂かれていない。誰も僕達を粹にはめる事はできないのさ。勿論、脅かされて良い気はしないし、対抗していかなくちゃいけない。」

バンドはVictoryと長く付き合っていくつもりですか、それとも、契約履行した後、他をあたりますか。

Buddha: 「出来る限りの事をしてから次にどうするか考えるさ。」  
「僕達は義務を果たす、それからその後の事を考える。」



あと他に契約で何が残っていますか。

「EPでちょっとははっきりしていない部分がある。契約にうたわなかったから何処に当てはまるのかよく分からない。もしかしたらもう一つづつCDとEPを作らなければならないかも。」

Victoryを辞めた後、どのレーベルと契約を結びたいですか。

「GMMは大きいし、誠実だ。Flat, DropkickのレーベルのKen、は期待出来るので将来的に見込みが有りそうだ。僕は一緒にやってもいいと思ってる。後は、明らかにEpitaphか、Hellcatだけど、Epitaphの客層は僕達には異質だけど、彼等と組んだらその手の変なメタルヘッズの前に出すだけじゃ駄目だね。」

「僕は傲慢だとは思っていないけど、現在、僕達は誰もやっていない事をやってるにもかかわらず、ごちゃまぜの中で失われていると思う。僕達は静かにファンを育て、ちょっとした反響を保っている。人がいるところに行き、独自のファンを様々のシーンから確立していく必要がある。僕等は理解してくれる誰でも受け入れる、別にB4Bファンに特徴がある訳でもないけど。Youth of Todayにサウンドが似てるyouth crew bandがあるとして、直ちにそのバンドにコアの観客が興味を示し、彼等の音楽を聴いて彼等のCDを買う、彼等はファンを獲得した。それはスタイルだ。僕等はスタイルを書かない。音楽を書いていて、それを理解してくれる観客の前で魅せたい、それには時間が掛かる。もし今流行りのものを探したらもっと早いだろう。例えば、'88スタイルのハードコアが何かを書くとか、でもそういう事は特に今の所はするつもりもない。」

過去にSheer Terrorとバンドがよく比較されていましたが、最近は何も無くなりましたね。それは不快な事でしたか。

Buddha: 「それはかえって光栄な事だった。」

「有難う。」

「僕の好きなバンドだけど、数あるバンドの中でも唯一尊敬してるバンド。。」

Buddha: ..それって、僕等を蔑む為？

。。。え、ええっ、Sheer Terrorにサウンドが似てるって！あああ——！

最後に一言何かコメントを下さい。

Buddha: 「いつも僕のものを買って下さい。」

「一言、僕の調和についての声明：僕は君が誰か、どういう思想を持って、何をして、どのスタイルの音楽を聴いているかこだわらない、皆アンダーグラウンドの音楽のシーンに入ってくるのは社会を嫌い、排除されて、仲間と共存できないからだ。ポップ文化に馴染めず、憎悪、憤り、ニヒリズム、絶望、怒り、これらが僕をこの世界に引き入れた要因だ。こういう事が分かるなら、君もB4Bの理解者だ。スキンヘッドでもパンク、タツツーまみれでも、ラップでも何でも構わない。一度チェックしてくれ、それで好みじゃなかったら。。。yo! Suck my dick start to the left。」

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FULL CONTACT 14



15 FULL CONTACT





How did Godbelow come together and was it before or after Kris left Earth Crisis?

Slider- It was after Kris left Earth Crisis. Me and Chuck were in The Farthest Man with Tony of Another Victim and Eric who plays with Earth Crisis right now. After those guys left to join those other bands, we knew that Kris was available and he was jamming with a drummer. I went and talked to Kris after all that shit went down (between Kris and Earth Crisis) and we started jamming together. Then, I knew that Dan from Blood Runs Black wasn't doing anything so I called him up and told him we needed a singer and to come down and check it out.



What do you think of the whole beef between Kris and Earth Crisis? Did you take sides on the matter?

Slider- We didn't take sides on the matter. It got played out to be that way because of all the bullshit that happened between them after the fact. All that me and Chuck wanted to do was to be in a band and play music. We knew that Kris was a good guitar player and that Joe was a good drummer, so that was really what we looked at. Just business, but it was made to seem that we took the side of Kris. To be honest with you, I don't give a fuck about that shit.

Do you think all the bullshit hurt your band or set you back at all?

Slider- Yeah, definitely. There were people, especially in Syracuse, that wouldn't put us on shows or bands that wouldn't play with us or stuff like that. Other than that, that's basically it.

Chuck- I think in the short term it hurt us, but in the long term I think it helped us because it made us rely on ourselves. It made us create our own scene and find our own fans, rather than relying on the hardcore scene like most Syracuse bands do and they end up just playing Syracuse shows and kind of dying out.



Why was the name GODBELOW chosen and does it have any religious or satanic references?

Slider- Kris came up with the name GODBELOW. It doesn't have any religious significance. There may be a certain spirituality about it, but it's not about Satan and it's not about God. It's more of an inner thing. It's an open ended name that leaves some room for interpretation.

Why did Kris leave the band? Where did you find Ken and how are things working with him?

Slider- Kris left the band because he had a rough year while we were together. His father died and he wanted to be there for his family. He said he wasn't going to be able to dedicate as much time as we needed. It was a clean break. He stayed in the band until we could find somebody to take over and helped us out with recording the album. We've known Kenny for about six or seven years from a death metal band he was in. He came to see us play with Kris and he really liked what we were doing. We told him we needed a guitar player and he said he was interested.



How did the 7" come about? Were you happy with it and what would you have changed?

Chuck- We recorded some material to send out to labels.

Slider- Surface Records liked it and wanted to put it out. A bunch of us have known Brendan from years back and we knew that he would do a good job for us.

The quality of the recording isn't as good as we would have liked, but it served its purpose.

Your lyrics are written in an abstract, indirect manner. What are your lyrics about and what types inspires what you write about?

Slider- Lyrically, Danny writes mostly about emotions. Nothing political.



Godbelowはどのような経緯で結成されましたか。また、それはKrisがEarth Crisisを辞める前、それとも後でしたか。

Slider: 結成はKrisがEarth Crisisを辞めてからだった。俺とChuckはFarthest ManというバンドをAnother VictimのTonyと現、Earth CrisisメンバーのEricと組んでたんだ。二人が各々のバンドに移ってからKrisがフリーで、ドラマーとジャムしてらって知ってたし、Krisのもめ事(KrisとEarth Crisisの問題)が一段落付いてから俺が話しをしに行って、一緒にジャムし始めたんだ。その後、Blood Runs BlackのDanが何もしてないって聞いて、電話掛けてヴォーカルが必要だから見に来てって声かけたんだ。

Kris と Earth Crisis 間の問題についてどう思いましたか。どちらかの方を持つような事になりましたか。

Slider: 方を持つような事はしなかったね。でも奴等の問題が問題だっただけに結果的にそういう風に思われてるけど。俺とChuckはバンドを組んで音楽をやりたいだけなんだ。俺達はKrisがギターがうまくて、Joeはドラムがうまいって事を知ってて、唯それだけを考えてた。ビジネス、それだけだったのにKrisの方を持ったようになっちゃってる。はっきり言って俺はそんな事アホらしくて関係ないね。

こういった問題の為にバンドの不利になる。また、妨げになるようなことはありましたか。

Slider: 勿論あったよ。中には、特にSyracuseで、ショーに出してくれなかったり、他のバンドと一緒にプレイしたがるのとかな。そんな事くらいかな。

Chuck: 当初痛手だったけど、長い眼で見ると俺達自身しか当てにできないって認識する勉強になったと思う。それに俺達独自のシーンを創って、俺達独自のファンも見つけるしかなかったけど、他のSyracuseのバンドみたいにそのハードコアのシーンに頼って、Syracuseだけのショーに出て、何となく消えちゃうことも無かったしね。

Godbelowという名前を選んだ理由と、名前の由来が宗教的、また、悪魔崇拝に因んでいるのか教えて下さい。

Slider: GodbelowはKrisが考え付いたんだ。宗教的な意味合いは全くない。いくらカスピリチャルさはあるけど悪魔崇拝とは関係無いし、神様についてでもない。もっと内面的なことなんだ。確立された意味が無く、自由な発想の余地が残されてる名前なんだ。

Krisは何故バンドを辞めたのですか。どこでKenを知って、その後彼とはうまくいってますか。

Slider: Krisがバンドを辞めたのは俺達が一緒にいた一年、彼自身苦しんでいたから。彼の親父さんが亡くなって、家族の為に働きたいと留んでた。それに彼自身がバンドに必要なだけの時間を貢がせないとも言ってた。ずっきりした分かれ方だったよ。代わりが見つかるまでバンドに留まっていたし、アルバムレコーディングでも手伝ってくれた。Kenは元いたdeath metalバンドの関係から6~7年位俺達知ってた。プレイしてるところをKrisと親に来て、俺達のやってること気に入ってくれたんだ。ギターが弾ける奴を探してていたら、興味を示したんだ。

7"版はどのような経緯で録音されたものですか。また、満足できるものですか、それとも何か要えるとしたらそれはどういう点ですか。

Chuck: これはレーベルに送るつもりで幾つかの曲をレコーディングした。

Slider: Surface Recordsが気に入ってくれてリリースしたいといってる。俺達の中でもBrendonと数年前から顔見知り結構いて彼ならいい仕事をしてくれると信じてた。録音の質が期待通りとまで行かなかったけど目的は達成出来たし。

歌詞は抽象的で遠回しのものが多いですね。歌詞は、どんなことにインスピレーションを受けて作詞しているのか教えて下さい。

Slider: Dannyの書く歌詞の殆どが感情についてだ。政治的なことは一切ない。女性、友達、恋愛関係、怒り、悲しみ、etc.とか、誰もが感じる感情についてが全部だ。

現Syracuseのハードコア/音楽シーンについて、そして、Godbelowのその中での位置付け





Women, friends, relationships, anger, sadness, etc. It's all about emotions that everybody goes through.

What are your thoughts on the current Syracuse hardcore/music scene and where do you see GODBELOW fitting in with it all?

Chuck- I don't think we really fit in with the Syracuse hardcore scene. I think we can play some shows, but I see ourselves creating our own metal scene... our own metal following.

Slider- I think that we as band will bring a lot of different people together more than just like "Oh, the longhairs are coming out" or "Oh, the hardcore kids are coming out". We get all different kinds of people coming to our shows. It's not about what you look like or what you're doing. It's all about just having a good and going crazy. It's an outlet. We don't try to alienate anybody.

Chuck- I lost my train of thought. Where were we?

We're talking about your place in the local music scene if you could just bear with me champ.

Chuck- I think the Syracuse hardcore scene is currently in a transition where most of the shows are, I don't know the terminology, more of like heavy, grind, noisy... A lot of kids are into the noisier stuff these days.

Slider- As far as hardcore goes, the only true "hardcore" band in Syracuse is Eternal Youth. Earth Crisis is changing their direction. Another Victim is gone. The Syracuse hardcore scene is pretty much based on outside bands coming in as opposed to 1993 or 1994 when there was like 20 Syracuse bands like Bonejack or Flackjacket...

Martin (aka The Wilkes)- Contempt.

Brendan- Back off Wilkes!

Slider- And Contempt and Infusion, Green Rage, Soulstice...

Brendan- Do you think Martin will ever get Bonejack back together? (He's in denial about being in the band.)

Martin (aka The Wilkes)- Martin was never in Bonejack.

Brendan- Did you hear something? Anyway...

Martin (aka The Wilkes)- Say that again and I'll break your teeth!

Slider- He's getting violent!

Brendan- Cool off tough stuff.

Talk a little bit about your upcoming CD.

Slider- It's a twelve song full-on metal assault entitled "Painted Images with the Blood of..." It will be out in mid-November. We're really, really happy with it. We went to Pyramid Sound in Ithaca, New York to record it. We think it sounds great and is an excellent representation of the band.

Talk a little bit about the artwork. What do the three paintings represent?

Slider- Well, me and Chuck and the guy Joe that did the artwork got together one night. I had a concept for the cover and basically we played off of what my concept was into the other two panels. It's a story. The actual cover is not the beginning. It folds out into three sections. The cover is the middle section. The first panel represents isolation and the feeling of how insignificant we are as humans in this universe. Chuck came up with the second panel which is the cover of the CD.

Chuck- I came up with the third.

Slider- Who came up with the second?

Chuck- I had the idea for the third panel in the studio. It represents kind of a self-realization, someone who has finally reached a goal or found what they are looking for.

Slider- The cover represents a sense of withdrawal and low self worth. It's like





について、教えて下さい。

Chuck: 俺はバンドがSyracuseハードコアシーンに真に属しているとは思っていない。幾つかのショーをこなしても俺達は独自のメタルシーン.....独自のメタルファンを創っていると思っている。

Slider: 俺はバンドとして、「あっ、長髪軍団がきた」とか、「ハードコアのガキどもが出てきた」だけではなくもっといろいろの人達を集めると思う。俺等のショーには本当に様々なタイプの人達が集まるんだ。どんな格好をしてとか、何をしてくとか関係ないんだ。楽しく、クレージーになればいい。はげ口なんだから俺達は誰も否定したりしないよ。

Chuck: ごめん、物思いに耽ってしまった。何の話してたんだっけ。

バンドのローカルのミュージックシーンについての位置付けについてですよ、もう少し頑張ってください。

Chuck: Syracuseハードコアシーンのショーについては現在移り変わりをみせている、何と云えばいいのか、ヘビーというか、グラインド、ノイジーとか。ともかく近頃の奴等はもっとノイジーな傾向に走っている。

Slider: ハードコアに関して、Syracuseで唯一真に「ハードコア」と呼べるバンドはEternal Youthだけだね。EarthCrisisは方向転換してるし。AnotherVictimは解散したし。1993年、1994年の頃、BonejackやFlackjackとか20余りのSyracuseのバンドがいた頃と違って、今はSyracuseハードコアシーンは大体外から来るバンドが基本だ。

Martin (通称 Wilkes): Contempt.

Brendan: 引き下かれ、Wilkes!

Slider: そして、ContemptとInfusion, GreenRage, Soultice.....

Brendan: みんな、MartinがBonejackをいつか復活させることができると思うか。  
(彼はバンドに所属していることを否定している)。

Martin (通称 Wilkes): MartinはBonejackに所属した事がない。

Brendan: 何か、聞こえた? まあ、いいとして.....

Martin (通称 Wilkes): もう一度いってみる、歯をへし折ってやる!

Slider: (げっ、こいつ、凶暴になってきた!)

Brendan: ちょっと頭を冷やせよ。

近タリリス予定のCDについてちょっと教えて下さい。

Slider: これは12曲収録のメタルアサルトで、タイトルが、「Painted Images with the Blood of.....」、11月中旬に発売予定だ。俺達、本当に満足してるんだ。レコーディングにニューヨーク州、イチャタにあるPyramid Soundまで行って来た。音も最高だし、バンドが非常によく描写されていると思う。

カバーのアートワークについて、三つの絵は何を表わしていますか。

Slider: ある晩、俺とChuckとアートワークを手懸けたJoeが集まった。俺がカバーのコンセプトを持って、基本的にはそこからもう二つのパネルを産み出したわけ。ストーリーなわけ。実際のカバーが始まりじゃない、折り目を捻げると三区画に分かれている。カバーが真ん中に飾る。初めのパネルが孤独と、人間が世界でいかに取るに足らない存在であるかという気持ちを表わしている。二つ目のパネルのカバーはChuckが考えた。

Chuck: 俺は三つ目を考えついたんだ。

Slider: ジャーネが二つ目を思いついた?

Chuck: 俺はスタジオで三つ目のパネルのアイディアを考えついたんだ。自我発見、自分のゴールに達したと知り着いた、もしくは探していたものをやっと見つけたことを表現している。

Slider: カバーは引っ込みがちで自信の無さを描写している。どん底に落ち込んだ様だけど、実は暗示してるんだ。全てが覆い袖さっている。でも、三つ目のパネルでそれを脱皮し、自分自身を受け入れている。

Chuck: 感覚的に、上に上がる、どん底にぶち当たる、そしてそこからは上がる。

Slider: これは人生とか皆が体験する養みたいな経験の中で、終着点で、必ず、、、英雄として跳ね返ってくる。

Slider: 英雄として生き返り、またトップに君臨する。これが俺達のバンドの全てを言い尽くす。

Chuck: アートワークはRockyIIIを描いているんだ。(そして会話がバンドの誰がRockyIIIのどのキャラクターなのかと展開していく)。





hitting rock bottom, but in actuality it's a revelation of sorts. Everything is coming in on him, but the third panel has him shedding that and accepting himself.  
**Chuck-** It's like you go up, you hit rock bottom and you bounce back.  
**Slider-** It's about life and all the shit that you go through, but you always end up...

**Coming back like a champ.**

**Slider-** Coming back like a champ and getting back on top. That's what this band is all about.

**Chuck-** The artwork represents Rocky III. (The conversation turns to which character from Rocky III each band member represents.)

**Any up and coming bands you would like to promote?**

**Chuck-** We definitely have to give props to bands that have supported us, especially lately. Buried Alive and Every Time I Die have been awesome.

**Slider-** As The World Burns, Death By Virtue, The Wilkes Brothers...

**Chuck-** Wilkes, got yo stilts?

**Slider-** You gotta bring out your stilts.

**Brendan-** They're not really a band now that Wilt "The Stilt" is dead, right?

**Slider-** They're still a band. Actually, he's not dead. He's the drummer of the Wilkes. Seriously though, there's some other Syracuse bands that are cool and up and coming like Dirtgut and Lockjaw that are part of the metal scene here. We'd like to see those guys do well.

**Chuck-** Violent Fury.

**Martin (aka The Wilkes)-** Is it true that Godbelow is so killer that people get murdered at your shows? (Referring to an incident after a recent Godbelow show.)

**Slider-** Yes, that is a fact.

**Martin (aka The Wilkes)-** How did this murder happen?

**Slider-** With a kid getting laid across train tracks and getting sawed in half.

**Brendan-** Do you find it a little ironic with that sample you used on the Blood Runs Black CD about the ugliest way a man can die is by getting hit by a train and then it actually happens at after a Godbelow show?

**Slider-** Yeah, that's kinda fucked up.

**Chuck-** It's all Danny's fault. Danny's responsible.

**Slider-** Danny possessed the guy while we were en route to Buffalo and he beat up some guy and laid him across the train tracks.

**Do you feel guilty at all?**

**Chuck-** I'll answer that. If you ain't got yo guilts, then you ain't got yo stilts! (Laughter)

**Any closing comments?**

**Martin (aka The Wilkes)-** Can I get one?

No.

**Chuck-** I would like to thank anyone that has helped us in any way. Buying merch, coming out to the shows, putting us on shows...

**Slider-** Hooking us up with equipment.

**Chuck-** I would definitely like to thank those people, because there have been a lot of people that tried to hurt us. Please check us out when we play your town.

**Slider-** I'd like to thank the almighty Godbelow. Thanks also to Brendan and Surface Records and Rod and Full Contact for the interview.



新進の見所のバンド紹介していただけますか。

Chuck: 俺達のサポートをしてくれるバンド、最近のには特に宣伝しなきゃ。Buried AliveとEveryTimeDieは俺達に良くしてくれてるよ。

Slider: As The World Burns, Death By Virtue, The Wilkes Brothers.....

Chuck: Stiltsもってるか。

Slider: Stilts出して来いよ。

Brendan: Wilt "The Stilts"が死んでしまった今、バンドは実は存在しないんだろ？

Slider: バンドはまだ存在するよ。本当は彼は死んでいない。彼はWilkesのドラマーだ。

マジで、SyracuseでDirtgutやLockjawみたいにクルールでこれからってバンドがここのメタルシーンにはいるんだ。俺達としても彼等には伸びて行ってほしいね。

Chuck: ViolentFuryもいい。

Martin(通称Wilkes): GodbelowがすごいKillerバンドでショーで人が死んだりするって本当？(最近のGodbelowのショー後に起こった事件について)

Slider: そう。それは事実だ。

Martin(通称Wilkes): その殺人はどうして起こったの？

Slider: ある、キッドが電車のレールに乗せられて真っ二つに切断されたんだ。

Brendan: BloodRunsBlackのCDに一番醜い死に方は電車で轢かれるっていう例を使って、実際にGodbelowのショー後に起こるって皮肉だと思わないか。

Slider: 本当にFucked Upしてるよ。

Chuck: 全部Dannyのせいだよ。Dannyの責任だ。

Slider: Dannyが俺達がバッファローに行く途中に殺人者に乗り移って、誰かを叩きのめして電車のレールに乗せたんだ。

良心の呵責は少しでも感じますか？

Chuck: それは俺がお答えしよう。"If you ain't got yo guilts, then you ain't got yo stilts!"(笑い)

最期に何か一言ありますか。

Martin(通称Wilkes): 俺、発言権ある？

無い。

Chuck: 俺達をどんな形でも助けてくれたみんなに感謝してる。商品を買ってくれたり、ショーを観に来てくれたり、ショーに出してくれたり、...

Slider: 器材とかの手配の手助けとか。

Chuck: そういう人達には本当に有難うと云いたい。それも俺達を傷つけようとした奴等も沢山いたから。近くの町でプレーする時は是非観に来てくれ。

Slider: まず、オールマイティなGodbelowに感謝を致します。あと、BrendanとSurfaceRecords有難う、そして最後にRodとFullContactにインタビュー有難う。

#### The Band:

Dan Johnson Vocals

Brian Slider Azzoto Guitar

Ken Dunham Guitar

Chuck Kahl Bass

Joe Murphy Drums

Kris Wicchmann Guitar



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# hatebreed

Hatebreed has experienced more success with only 2 releases than most bands with double the amount of releases, Hatebreed who are known for their love for strip clubs, pornos and the occasional bar brawl, are also known for their constant line-up changes and constant touring (an unheard of 2 years on 1 cd and counting). Vocalist Jamey "Jasta" casually resists the lineups over the last 2 years and what's in store for hardcore's most successful band's future.

Entombed tour. Jim Panque (Zero tolerance/Despair) did 1 show and left. Paul from Disbelief did the Entombed tour.

Jeff from Die My Will did the Madball E.C. Skarhead tour, but wasn't cutting it, but we were going to keep him for the European tour. The flight was at 6:20 or something, they (Jeff and our tour manager) didn't show up 'till 6:20. So we fired them on the spot. We did a tour with Lucky Luke (Warzone) and

Dave our original drummer did

Motorhead tour. Now we have Dimi from Skarhead. Overall, I think we've had 17 drummers." Then Matt, our guitarist, quit. We now also have Sean Martin, former Higher Force guitarist. We're very happy with Sean, he

geezers Motorhead, Dropkick Murphy's and Skarhead (who left a bill after problems with the tour and allegedly also relieving Motorhead of \$2000). While Motorhead themselves were cool, the tour wasn't all it could



Hatebreedは2つのアルバムリリースのみで倍以上ものリリースをしている、他のどのバンドよりも成功を収めています。彼等はストリップ劇場、ポルノ、それからバーでの頻繁なけんか好きで知られていますが、また、メンバーの入れ替わりの激しさでも知られています。ヴォーカルJamey "Jasta" aka(通称)"Hatebreed" aka "Shann/.."はこの2年余りのラインアップについて気軽に語ってくれました。

"Satisfaction Is The Death Of Desire" LPはJamey "Death Threat"をドラマーとして1997年11月にレコーディング、彼がEntombed Tour寸前に辞めるまでのツアーは全て彼が参加した。Jim "Zero Tolerance"は1ショーのみで脱退。"Disbelief"のメンバーのPaulはEntombed Tourに参加した。"Die My Will"のJeffはMadball E.C. Skarhead Tourで演奏して、あまりうまくなかったけどヨーロッパツアーには置いておくつもりだった。だけどフライットの時間が6時20分だったのにもかかわらず(Jeffと僕達のツアーマ

"Satisfaction Is The Death of Desire" lp was recorded Nov. 97, with Jamey "Death Threat" on drums and did all the tours before quitting just before the

the Warped tour. Then, Matt from Withdrawn, who was the best drummer we ever had, did every tour since then, until he quit 3 days before the

meshes well with the band. He's now a permanent member."

With a new lineup, Hatebreed headed on the road with metal

bc. Jamey explains, "We've been touring on this cd for 2 years fl and I like it when we're doing u well. I'd like to sell as much th merch and make money and W have the kids happy about the th show & they're psyched and sab its one of the best shows, but al too often it doesn't usually happen that way. The Motorhead tour was endless problems every night and the kids were bummed. Bull shit security, \$20 door prices. I appreciate that they came and paid \$20 just to see us. We didn't have control to pick and choose and we couldn't explain to every kid why the show sucked. We were promised \$15 door prices and that we were going on an hour and a half after doors. That never happened. Do you know how many kids came and missed us at every show? But the problems didn't end there. Jasta continues, "The Motorhead tour was disaster after disaster. Dimi learned as much as he could, but we still





weren't playing a full set. We weren't getting along with our tour manager so we sent him home and did our best without him. On top of that, Boulder had to take care of some stuff back home, so we continued to

bullshit as a stepping stone to where they want to be in the future. "Barriers or problems with bouncers, \$15 cover... I know those are the breaks, you kind of have to go through until you can do a headlining tour.

band we want, at a set price. At that point we'll be happy. If we're not happy, we can only blame ourselves, until then we can blame everyone else with what's going on."

"Satisfaction..." is easily the biggest seller in the Victory catalog, if not all of hardcore, with perhaps the exception of *Sick Of It All*. With "Satisfaction..." the band was able to perfectly mix hardcore and metal. The cd's strength is proven with the fact that the band has been able to tour on it

kind of stuff that keeps us going when we're down, that people are still buying it, still listening to it, radio stations are still playing it. I couldn't be happier! I know they're good songs. I knew kids would like it.



だ。僕としては出来るだけ沢山の商品売って、お金を稼いで、皆がショーが素晴しかった、一番最高だったと感激した、と言ってほしい、でもどそうまくは行かない。The Motorhead Tourは毎晩問題続きでファン不満そのものさ。Bullshit警備、ドアブライス(入場料)が20ドル。僕達のために皆20ドルも払って観に来てくれて感謝してるよ。僕に選択の余地が皆無でどうしてショーが最低だったのか皆にも説明がでなかった。僕達にはドアブライスが15ドルって約束だったんだ、そこから、僕達が開館後一時間半後に開幕する予定だった。でもそうは行かなかった。どれ位のファンが僕達のショーまで来てくれて観られなかったか知ってる? 問題はそれだけじゃなかったんだ。。。Justaが続ける。The Motorhead Tourは災難続きだったよ。Dimiは出来る限り覚えただけフルセットの演奏までは不可能だった。そしてツアーマネジャーとうま行かなかったから帰して、僕達自身でできるところまでやったんだ。そ

"We've been a 4 piece until Boulder or 2 years flew out to Seattle and hooked up with us there and finished the tour, which lasted 5 weeks. We lost about 4 vehicles in those 5 weeks. Lots of breakdowns."

If there's one thing hardcore fans have heard enough of is the bitching hardcore bands do when they get on the big tours with all the shit that comes with it. Barriers, asshole security, huge door prices, I don't think any of that is a secret to anyone, so why should we do big tours like that in the first place? Justa explains, "Our main thing was to see if we could handle the professionalism and "dog eat dog" mentality of a major rock tour like this at major venues. We wanted to see if our fans would come and see us, and if we could win over other fans. It's not the closure that we wanted, but we're more experienced to do a tour that has a more accessible crowd."

Justa looks at the whole big tour

You just have to hope you don't lose all your fans along the way. I hope because of the touring, we can call our own shots, play when we want, with whatever

の上、Boulderが家の都合で帰り、彼とシアトルで合流するまで4人でツアーを継続して、それが5週間だった。その5週間中に車4台なくなるし。ありとあらゆるブレイクダウンさ。

"Satisfaction/"はVictoryカタログの中で、Sick Of It Allのみを例外として、またハードコア全体でも直ぐに大々的なセラーだと云ってふさわしいでしょう。"Satisfaction/"に於いて、彼等はハードコアとメタルを完全にミックスすることを可能にしています。このCDの良さはバンドがこの2年間このCDでツアーをし続けていることで証明されます。Justaはこのアルバムの成功に驚いているのでしょうか。

「随分沢山の人が一番気に入ってるアルバムだ、とか、金輪際最高のだ、と言ってくれる。こういう事が僕達が落ち込んでる時の支えなんだ、皆がまだ買ってくれる、まだ聞いてくれる、ラジオでも流してる。これ以

for 2 years now. Is Justa surprised by the success of the album?

"A lot of people say it's their favorite record, one of the best of all time. I mean that's the

When me and Beattie and Dave, our original drummer, wrote the the older songs, actually I wrote the majority of the music, Beattie wrote a little, we



上嬉しい事ない！本当にいい歌なんだって分かってる。皆が聞きたがる歌だと思った。僕とBeattieとDave(元ドラマーで古い曲を作ってた)で、実際に僕が大半の曲を作曲して、Beattieが少し書いて、その時、その曲が素晴らしいくて、その瞬間に発表したらものすごいヒットしてたと思う。それは皆、3年後にLPにて発表された。始めの頃のサウンドを知るファンはその後のリコーディングを気に入ってくれてる。結構驚いてる事は、2年経った今それら(歌が)が永久的な感じだって事かな。

前CDリリースから2年経った今、ファンはもっと新しいものにハングリーです。"Satisfaction/"の成功はバンドがそれに匹敵するか、それ以上の成功を収めるCDを期待していて、ただ、"Satisfaction2"では治まりそうにありません。ハードコアのバンドには厳しい要求です。Jastaいわく、制作にプレッシャーは多少はあるけど、バンドはできると確信している、そうです。「勿論難しいと思う、それに中には"Satisfaction/"と全く一緒じゃない、とショックを受けるファンも出てくるだろう。でも、僕の書いた詞と僕の描くアイディアとフィーリングが僕が初めのアルバムを作った時の心境と状態に戻ったような感覚なんだ。バンドとして進化してる事がバンドが違



thought the songs were so great and that if they got out right then and there they'd be huge. They got released on the Lp 3 years later. We were lucky enough that the kids who had known the material from the earlier recordings, liked the recordings. It's kind of surprising because it seems like they (the songs) are timeless now that it's two years later."

With it being two years since their last cd, fans are hungry for something new.

Satisfaction's success has put the band in a position where they have to match or even beat the success of the last lp without merely making a Satisfaction 2. Not an easy task for a hardcore band. While Jasta admits there's some pressure to produce, he's confident that the band will deliver.

"Yeah, its gonna be harder, I'm sure it could be a shock to some if its not exactly the same, as "Satisfaction...", but with the lyrics I have written, and the ideas I have so far, I feel like

ったものになることじゃないんだ。僕達はスキルの向上、プレーヤーとして良くなって、ドラマーとして確実になってきてるんだ。

次のCDは、同じ程度のテンポ(速い)で、もっと激しいmosh部分を含むヘビーさと、もっとテンポの切り替えがあり、もっと、ダイレクトなメッセージ、もっと強いhateとviolenceととにかく、纏まりのあるアルバムだ。これよりすごいアルバムは難しい。でも、ファンはきっと、「どうしてこんなにすごい曲ばかり出し続けられるんだ」って思ってくれると思う。」

Jastaは、バンドには新しい歌の発表が必要だと認識しながら、ファンとレコード会社のそのプレッシャーを満たす為だけに何でも、というつもりはありません。MotorheadとSoulflyの二つのメジャーなツアーを終えた今、Jastaは次のCDに目を向けるいい時期だと感じ始めています。

「多分11月にはレコーディングし終えて、翌1月にはリリースできるとは思う。それも僕達のドラマーの状態に依る。とにかく僕達は2000年1月を目差しているんだ。もう、僕の中にアルバム全体の詞とコンセプトが出来上がってる。曲の仮タイトルもCDそのものも大方決まってるけど、こ

tough fucking record to top. But I think kids will be like, "How do they keep comin' up with this stuff?"

While Jasta realizes the need for something new from the band, he is also in no rush to cave in to the pressure and put something out just to satisfy fans or the record company.

With the band coming off two major tours with Motorhead and Soulfly, Jasta feels that the time might be right to start looking ahead to the next cd.

"I think we'll have it recorded in November and released in January. That depends on our drummer situation. But we're shooting for January 2000." I have lyrics and concepts for the whole record, we have tentative song titles and the cd itself as well, but I don't want this one to be rushed. Our first cd was rushed, we ended up writing some songs in the studio."

While Jasta throws those dates out there, they aren't carved in stone. "With the success of the Soulfly tour, you never know what might happen, sales could skyrocket. I would like to see it scan 100,000 copies. Right now we're at 40k scanned which basically doesn't count for the mail-order or small indie stores which goes to show that the kids, not just the hardcore kids, are into it."

I'm getting back to the state of mind and feelings I had when I wrote some of the music for the first one. It's not like we're progressing as a band in a way that we're changing, we're progressing with skill, we're better players, we have a tighter drummer, and the production is on. The new cd will be just as fast, heavier with more intense mosh parts and more tempo changes and a more direct message — more hate and violence, overall, a more focused record." It will be a

ヤーとして、それをどうしても軽率に扱いたくないんだ。僕達の一審目のCDは急ぎで、スタジオで幾つかの曲は書き上げた。」  
Jastaによるとその日程は確実ではないそうだ。  
「Soulfly ツアーの成功から、一体何が起こるか分からない、セールスが急上昇するかもしれない。僕は10万枚コピーの達成を期待したい。今、僕達は4万程度で基本的に通販とか小さなインディーズストアを含まない、ということではファン層はハードコアだけじゃないって事さ。  
だから、"Satisfaction/"の売れ行きを見てるとツアーを続けるか、それと次のCDをレコーディングするかで、非常に難しい決心が必要になる。  
僕等、本当にデカイ、ツアーの申し込みも来てて、やってみようと思ってる。沢山のファンの皆が新しいアルバムを望んでいるのもよく分かってる、毎日手紙とemailで送って来るから知ってる、でも僕自身、"Satisfaction/"にまだまだ生命が残ってると思うんだ。まだ可能性が十分に残ってるのに見切りをつける必要がないんじゃないかと思う。僕は時期をみて、このアルバムで日本に行き反響調査をしたい。僕は何か新しい事を期待してるファンに感心を持っている。7枚の splitted 版の申し込みも来てるけど、これが来るし、こういうのもいいかな。

With "Satisfaction..." selling the way it is, the decision to keep touring or record the new cd is a tough one to make.

"We've been offered really big tours which we've been thinking about doing. I know a lot of our fans are dying for a new record. I get letters and email everyday, but I think there's still so much life left in "Satisfaction..."  
There's no reason to throw in the towel on this record when there's still a chance it could do more. I'd like to go to Japan on this record if the time is right and we do our research." I'm mostly concerned with the fans that are wanting us to do something new. We've had offers for a split 7", so maybe we'll do something like that."

Hatebreed has probably hurt their relationship with their fans and the scene in general with their reputation for no shows. With rumors of the band blowing off a show in one city to go to an All Out War show in a closer city, has some people accusing the band of turning their back on the people who got them to where they are. In Toronto, the band finally made good on a date after not showing for 5 previous dates. It even got to the point where bands and fans alike were actually surprised if they did show up!

While Jasta has some convincing

Hatebreedはすっぽかしを決めるという評判から、ファンとシーン全般との関係に支障をきたしていると思われます。巷の噂で、バンドがある都市で開催されるショーに行かず、その近辺で行われたAll Out Warショーに出る等、バンドをここまでにした人々に背をむけたと口々に非難されています。トロントのみで、5回のすっぽかし後やっとキチンと日程通りに演奏をしたそうです。挙句の果てにはバンド自身並びにファンの皆が実際に出演したこと自体に驚き始めたりしています。Jastaは幾つかもってもらいたい言い訳をしています、他は実際、見え透いている？

「本当に大変なんだ、これが僕達が生きる手だて、これが僕達の一番大切な事だ。僕達に失敗が許されないことも理解している。僕達に沢山のファンがいることもラッキーだし、それなりのファンが僕等のショーを継続してサポートしてくれてるのにも感謝している、だけど、毎日悩ませる数々の問題があることも理解してほしい。結構人に「よくそれだけの事こなせるよ」と言われるけど、果てしないshit続きだよ、無茶苦茶だよ、時々。ドラマーとギターMattyを失ったのが殆どのキャンセルの理由だ。実際に、Entombedの最初のツアーでのキャンセルはBeattieのお袋さんが発作を起こしたからなんだ。もしこの理由が理解できないというなら、かなりの



excuses for their absence, some are, lets just say a little transparent. "Its hard for us, because this is what we do for a living, this is where our hearts are at. We know we're in a position where we can't fuck up. We're lucky to have enough fans, enough kids who are supporting our shows steadily, it's just that you would think that the kids would be understanding of the number of problems we're plagued with everyday. So many people have said "I don't know how you do

it" its been never ending shit, Its ridiculous sometimes. the shit that goes on. Losing drummers and Matty our guitar player, were basically the cause of alot of our cancellations. Actually, cancellations on our first tour with Entombed was because Beattie's mother had a stroke. You have to be a pretty big dick not to understand why we didn't show up, because his mother had a stroke and he had to take care of his little brother. The second time with Shutdown, we didn't have ID's to get over

the border, so why drive 6 hours out of the way to get turned down at the border? We didn't have enough time to go from Cleveland or somewhere to Ct. and get to Toronto."

Like bands and people before them, Hatebreed, especially Jasta, are the target of some big time shit talking. From accusations of ripping off 'zines for ads, booking shows for bands and not being around at the end of the show (to get the band's guarantee, to ripping off one of his own bandmates.



奴だよ、お母さんが発作で倒れて弟の面倒を見なくちゃいけなかったんだから。2度目はシャットダウン、国境を越えるのに正当なIDを持っていなかったから、突っ帰えされるのを知って何の為に6時間も運転して国境まで行くもんか。クリーブランドかどこからCtに行って、それからトロントまで行く時間が無かった。」

Jastaはツアー全体の数ある大問題を見直して、今後の踏台として将来どう有りたいかを語ってくれました。

「バリアとバウンサー（ショーでの警備）との問題、15ドルの入場料、等等、こういうことを経て大きなツアーに達成するのは分かっている。ただ、そこに行き着くまでにファンを繋いでおけるかどうかだ。だから、ツアーをすることによって、自分達で何でも決められて、演奏したい時に、したいバンドと、一定の価格でする、これが出来たら言う事はない。これでまだハッピーじゃなかったら、これこそ自分の責任で、そうなるまでは皆、他の奴の責任さ。」

ハードコアのファンが聞き飽きた一つに、バンドが大きなツアーをしたと



"Shit talking comes with the territory. Most of the people who talk shit are members of bands that are on the outside who want in. In the case of *Death Threat*, there were problems, but

we settled them. Basically it was all hearsay, with people saying, "I heard *Death Threat* was saying this about you," and "you didn't give them any of their cds," or whatever, and I was like, whatever, "fuck them" and they'd go back to them and say "Jamey said fuck you." People were asking about a problem between Boulder and them, but there wasn't any problems. Everything's straight."

Jasta isn't afraid to do some shit talking of his own. At the "Alive

and Well" show in Jersey last summer, Jeff Teranova of *Smorgasbord* records told me (as I was buying my end of the line *Smorgasbord* *Hatebreed* long sleeve) that he was told by the band to stop making and selling *Hatebreed* shirts, Jasta was asking questions "Hatebreed isn't on his label anymore right, so why should he keep making money off us?" He continues by saying, "that guy is the cheapest guy around. He's probably going to read this, but who cares, fuck him! When we did the "Under the Knife" ep he couldn't wait for the ep covers to come from the printers, so he photocopied the cover and sold them as 'limited editions'."

Hatebreed's guarantee is something that has also been subject of some discussion.

Rumors of the band asking the upwards of \$2000 a show have been floating around. Something that Jasta isn't afraid to admit.

"We're bigger than ever, people

バンドとその前の人達、Hatebreed、特にJastaはかなりの悪評的であり雑誌の広告の踏み倒し、バンドをブッキングした挙句にショーの終りまで待たずにバンドのギャラを渡さずに帰ってしまった、自分のバンドをも潰し倒したとまでの非難の数々です。

「こういう噂もこの世界に生きて行くには避けられない内の一つさ。大抵、そういう噂をたてる奴等に限ってこの世界に入り込めないでいるバンドのメンバーなんだ。例外としてはDeath Threatとの問題だ、解決はしたけど。全部うわさなんだ、誰かが僕にDeath Threatが言っていたけど彼等がCDを彼等に渡さなかったとか、僕がそれに対して、「Fuck them」とか



and Well" show in Jersey last summer, Jeff Teranova of *Smorgasbord* records told me (as I was buying my end of the line *Smorgasbord* *Hatebreed* long sleeve) that he was told by

that have problems with us just make us bigger in a sense you know. Everywhere we were going with Soulfly was ridiculous. We were doubling



king and our fan base every night. When we came off that tour and were headlining shows, they were bigger than ever because we were getting the metal crowd as well as the hardcore crowd. So naturally on a \$10 ticket you know if we're doing 7-800 people, we're getting ripped off if we're only getting \$2000. So there's been many shows where we've been paid \$2000. We've been paid more than that. We've done shows in Philly where we drew 1000 kids. So I'm all for getting paid what you deserve. Snapcase, Integrity, in their heyday, Earth Crisis all get paid that much. Sick Of It All gets paid \$4000 a show!

Which raises the age old question. Can a band get rich off the hardcore scene?

Justa: "I don't know if the bands are getting rich, but Tony Victory's

事、について言ったとか、それを彼等のところに行ってまた「Jameyが「Fuck you」  
何故それでもって言ったとか。ほかの人達がBoulderとの間の問題について聞いてきたり  
図は自分達でも何も無かった。全く問題ない。」

規模のロックJasta自身も負けてはいない。昨年夏のニュージャージーの"Alive and  
本当に僕達Nell"のショーでの事。SmorgasbordのJeff Teranovaが(僕が最期の  
るか見てSmorgasbord Hatebreedの長シャツを買っていると)、バンドに  
う、もっと集Hatebreedシャツの製造販売を辞めるといわれたと言っていました。Justa  
はそれに対して、「Hatebreedはもう彼のレーベルじゃ無くなったんだか  
悪評の的で、何で彼が僕達をだしに金儲けするんだ」と。又続けて、「彼ほどのケ  
ューの終りまちはない。彼は多分これを読むだろうけど、構うもんか、Fuck himだ。  
バンドをも僕達が"Under the Knife"EPを出した時、プリントがあがってくるまで待ち  
来れず、カバーをコピーして限定版として売ったんだ。」

一つさ。大  
いいるバンドHatebreedのギャラについてもいろいろ云われている。バンドがショーに  
解決はしたつき2000ドル以上を要求しているという噂が巷に聞える。Jastaが嫌が  
いたけど彼等々に認める内容である。  
them」とか



with us just making money. If he says he's  
sense you not, he's lying. He grossed over  
e were 4.4 million last year."  
as  
doubling



「僕達は今までになくビッグになった。僕達に対して問題があった人達が  
また、僕等をもっとビッグにする。Souflyでは何処に行ってもすごかった  
よ。毎晩、ファンを倍増していた。あのツアーを終えて、もっとショーを  
企画していくにつれ、メタルとハードコア両方を引き付けていたから今ま  
でにないビッグさだよ。だから、10ドルのチケットで7~800人の観  
客として、僕達が2000ドルしか支払われていないとすると、ねこば  
されてることになる。随分2000ドルしか貰ってないショーがある。僕  
達はもっと儲けている。フィリー(フィラデルフィア)でのショーで10  
000人の観客を集めた。だから、それなりの報酬を貰うのは常識だと思っ  
てる。売れてた時のSnapcase, Integrity今のEarth Crisisは皆それなりに報  
酬を貰ってる。Sick Of It Allなんかショーにつき4000ドル貰ってるんだ。」

そこで昔からの質問、ハードコアシーンで金持ちになれるのでしょうか。  
Justa、は「バンドが金持ちになっているか答えられないが、Tony Victory  
は金儲けしてる。もし、金にならないっていったら、それは嘘だ。彼は去  
年4千4百万ドル稼いだからな。」

#### Hatebreed discography:

"Under The Knife"  
ep 1996  
(Smorgasbord)

"Satisfaction Is The  
Death Of Desire" 1997  
(Victory)



Contact Hatebreed at:  
www.victoryrecords.com or  
stillbornrecords.com

Before a band decides to go on tour they must always work out a budget. Not all bands can afford to go on a class 'a' or even a class 'b' tour and one of the common and most important areas to look at is how many crew should accompany a group on the road.

For the purposes of this article I'm going to assume that a relatively new band, either unsigned or on a small label will not be able to afford more than one crew member. The difficulty in this, of course, is figuring out what kind of crew would be most important to the specific needs of the band. The usual choices would be a sound engineer, a lighting tech, a tour manager or a stage/guitar tech. Let's look at each one of these individually.

A sound engineer's basic job, not too surprisingly, is to make sure the band will sound as good as possible in any given venue, often dealing with inadequate sound systems, malfunctioning gear and acoustically bad rooms.

More often than not when a band is on a very limited touring budget the places they play are not going to have well kept or even adequate PA systems. It's just a fact of life. Small clubs usually do not have the resources to buy, rent or even maintain a high quality sound system. This very much ties the hands of your own sound engineer who, despite whatever abilities or experience he/she may have and no matter how much time is spent, often cannot overcome the problems in dealing with inferior gear and/or a bad sounding room.

The house sound engineer, on the other hand, will usually know the room's acoustic shortcomings and out of necessity be able to work around a faulty or inadequate PA system. It's not a bad idea at all to consider using the resident engineer to mix your band because even with a minimum of experience most of them are familiar with many types of music and are open to suggestions and ideas on what you would like your band to sound like. It's very easy to make up a set list with any cues or special effects you may have (such as a 350 ms vocal delay in the chorus) and give it to the mixer so he/she will be ready for the show. Because of increasing job competition within the industry the chances of finding a bad engineer while touring are becoming increasingly rare.

If a small club's sound system is not up to scratch then you can bet that the lighting system is even worse. It's extremely unlikely to find a club with a bad PA and a good or even half decent lighting system. Lights are often a secondary consideration when a small club is initially set up and you'll be lucky to find a stage with more than 12 working lights. Unless you are traveling with your own complex lighting rig and your show demands rigorous lighting setup and cues then your own tech is not necessary. You will probably want to give the house person in charge a basic idea of what kind of lighting you'd like but be prepared to keep it very simple.

A tour manager's job consists primarily of financial and logistical duties. Booking and paying for accommodation, arranging transportation details, collecting money for the band's performances, general accounting and other miscellaneous duties also fall under the tour manager's job description. He/she will likely be responsible for making sure press and interview appointments are kept, and will be in charge of getting the band on and off the stage at the right times. A tour manager may also be the liaison between the band and the house sound engineer during soundcheck or the show to make sure everything is going as smoothly as possible. It's often called babysitting.



# technical

All of the tour managers duties can be carried out by any responsible member or members of the band. You may want to divide them up between two or three band members. One could look after the money details and production and the other could be in charge of transpo and hotels. Perhaps a third will take care of promo and publicity. It really only takes some planning and common sense to deal with these issues in a competent manner. You probably want to think about that when you choose which band members will look after which details. Some people are better with money than others and you may find your drummer has a penchant for finding the best route from the hotel to the venue or better yet from one city to another. Or you might discover he has no sense of direction at all. Getting lost is NOT fun. Few things can raise tempers and increase tension in a van more than not knowing where you are.

It helps to support each other at all times and to remember that taking care of business is a very important part of going on tour. If someone makes a mistake try to be understanding and give him or her another chance. Also, try to be diplomatic. If someone is obviously unable to carry out certain responsibilities then you should discuss it before assigning that duty to another person. Hurt feelings can fester when you're on the road and that can be detrimental to one of the main reasons you are there: having fun.

I cannot stress enough how important it is to put on a professional and seamless performance. Few things will derail a good show like having to stop in the middle of a song to change a guitar string or fix a broken kick drum pedal. These are just some of the things that would fall under the auspices of a stage/guitar tech. There is no one else at the club that can do this job. The musicians are busy performing and the club's tech is mixing sound (not that s/he'd want anything do with the band's gear anyway).

If something breaks on stage you must deal with it immediately. Your stage tech should have a spare guitar, drum pedal or even just gaffer's tape ready so there is minimal disruption of the show. He/she will know the band's gear and its idiosyncrasies and be ready ahead of time.

Often, temporarily unemployed musicians make good techs. They will know what is likely to break down and be ready for it. When looking for a stage tech you may want to consider a fellow musician who may not have a lot of experience as tech but is willing to learn and work hard at it. Who else but a fellow guitar player will know the frustrating and embarrassing feeling of trying to play a totally out of tune, now five (formerly six) string guitar until you can't stand it any longer and have to stop to retrieve a spare guitar that has been inadvertently left in the dressing room on the other side of the building.

Many of the career stage techs I've met over the years were originally musicians who were given the opportunity to go on tour with a band as a rookie guitar technician and found that not only could they do the job but liked it a lot as well.

Some final hints on choosing a crew member: try to find an individual who doesn't drink a lot or do drugs and has a valid driver's license. Finding someone who can and is willing to share driving duties is a major bonus. A sense of humor and adventure won't go amiss either. You probably don't want to spend weeks traveling with someone who's grumpy every waking moment and only wants to go home.

Two last words to remember... personal hygiene.

# Knockout



Reign of Time



FULL CONTACT 31

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FOF: How did the band get started?

LOI: Length of Time started 2 years ago as a side project with members from different bands: Deviate, Backslabbers and On to Blood. We released a first demo titled "We Choose the Violent Way" and 6 months later came out with our first full length "Approach the New World" from Goodlife Recordings. Right after "Approach's" release we went on tour with Mourning Again playing more than 30 shows across Europe. Three months ago our new ep "Shant" is this Weakness Modern World" was released and we went on our second European tour in June/July with All Out War & Signifier.

FOF: What do you consider LOI's music to be based on?

LOI: Our music is metalcore but the lyrics and philosophy are very different from the usual hardcore bands. I have a very pessimistic vision of the world. I write the lyrics and it's all about the Process, Church of the Final Judgment philosophy as well as some sci-fi vibes and Charles Manson's philosophy.

FOF: Why Manson?

LOI: Because I suppose Charles Manson's philosophy and music is totally against this image of a serial killer created by the media in the 70's and still influencing people in the 90's.

FOF: How is the scene in Belgium?

LOI: Belgium has always been one of the best scenes in Europe. We have a lot of bands, fanzines and distros. You can play every weekend! It's been a very active scene for a long time.

FOF: How is it being on the Goodlife label?

LOI: I've known Edward for a long time and we have a very good friendship. I'm totally satisfied about being on his label and the efforts he puts towards not only Length Of Time but also to the scene in general.

FOF: What's going on with the band in the future?

LOI: We have a split 7" with LLAR and a full length coming out in March or April 2000.

FOF: Bands you like.

LOI: Old bands like S.O.B., Rose, Rosebud, Shit and a new one called State-Craft.

Length Of Time: c/o Kinky Michel, 225 Bergensesteenweg, 7600 Saint-Pierre, Leuven, Belgium  
on Goodlife Recordings: PO Box 114, 8500 Koksijde, Belgium.



# Giant Monster Stomp

Dismissing the one-punch, red-flecked audience members at the Tokyo International Film Festival were this inexperienced crowd in the closing night of the festival screening of the branding Japanese anime monster film *Gamera of the Land new* (Gamera) John Lee Sakai. The film, the first in the series, showed a giant monster attack on the land, which is the first of the series. What's all this about? The monster Gamera, which is a monster, is a monster, here's a punch, in the other, for their. When North Americans think of giant Japanese monsters, the first one that comes to mind is Godzilla. Undoubtedly, he is the "King of the Monster" in his remarkable for launching the phenomena of kaiju (giant monster films). However, he isn't the only giant monster to rock Japan's shores. Daij, a mysterious being, is the home of Godzilla, launched their own campaign for the Gamera in 1975 with the film *Gamera: the Invincible* (Daikyo Gamera). Their creation was fire-breathing, flame-rain, the result of a nuclear bomb. One of the only differences from Godzilla is the placement of child as the central character. In all of the original six Gamera films, the monster monster is crushed by the women, but a guy that's a young girl from. After a hiatus of fifteen years, Gamera returned again in *Gamera: The Guardian of the Universe* (1995), a new high-tech series developed to counter the new Godzilla series. When seen in a cinema, these films are a true spectacle, with their own fire-breathing. While the new cycle of Gamera films are simply a new wave for monster rumbles, the Gamera series managed to address and at the same time prey upon social issues and fears. In *Gamera 2: Assault of the Legion* (1997), a monster nests in the subway system and the resulting terror is linked to the govt. asks by the Aum cult and the earthquake in Kobe.

Now in *Gamera 3: Revenge of Iris*, after 45 years of kaiju class, the anime anime finally appears: "Why is Japan is naturally being attacked by monster?" The series has equal in number and a real war. "Star Wars" fans will agree, *Gamera 3* is closer to the "giant monster" spirit than the US version of Godzilla. In this film, Gamera sports a new look, not a total makeover like his fire-breathing cousin, but a meaner, more threatening presence. When a little girl, a winged Cyborg (Gamera's foe from the first film) turns the winged, green, of the popular Shobun disaster of Tokyo into a living hell, as put his opinion on blame. Gamera more than Cyborg for the destruction. Is Gamera now an enemy of the people? And then there is the subplot of Iris, whose parents died in the destruction from Gamera's battle to save the Earth 10 years prior. Her husband for Gamera nurtured a new shiny tentacle threat, Iris.

Even with a fraction of the budget and CGI, director Shusuke Kunohe (who helmed the previous installments in the series) and his special effects team created nightmare vision of street level destruction as buildings are hit by the ground, streets are ripped by exploding fireballs and citizens run from a torrent of flaming monster flesh. For kaiju fans at the end of the millennium, the term "cheesy" is no longer applicable. And if anyone wants to really get a Gamera, Kaiju fans, ask the question: "If North America was hit by two 10-mile bombs, do you really think we'd be watching films about Star Wars?"

## Gamera Filmography

*Gamera: the Invincible* (aka *Daikyo Gamera*) (1975)

*War of the Monsters* (aka *Gamera vs. Baragon*) (aka *Daikyo Gamera vs. Gamera*) (1976)

*Revers of the Giant Monsters* (aka *Gamera vs. Gyaos*) (aka *Daikyo Gamera vs. Gyaos*) (1977)

*Attack of the Monster* (aka *Gamera vs. Guhrin*) (aka *Gamera vs. Gyaos*) (1978)

*Gamera vs. Monster X* (aka *Gamera vs. Gyaos*) (1979)

*Gamera vs. Ziger* (aka *Gamera vs. Gyaos*) (1980)

*Super Monster* (aka *Gamera vs. Gyaos*) (aka *Gamera vs. Gyaos*) (1981)

*Gamera: The Guardian of the Universe* (aka *Gamera*) (aka *Daikyo Gamera*) (1995)

*Gamera 2: Assault of the Legion* (aka *Gamera 2: Reborn*) (1997)

*Gamera 3: Revenge of Iris* (aka *Gamera 3: John Lee Sakai*) (1999)

Note: The first film *Gamera: the Invincible* has been recently released in a Japanese VHS format with both full and partial versions available from Neptune Media. The first film of the new cycle, *Gamera: Guardian of the Universe* has also been released in a VHS format, but only in a Japanese format.

# Gamera Rocks Toronto!

空飛ぶ大怪獣来！ 9月10日人余りのラッキーな観客が1996年度トロント国際映画祭のクロージングの晩、貴重な体験を味わったのではないのでしょうか。

日本大怪獣映画の最新作のスクリーニング、「Gamera 3: Revenge of Iris (ガメラ3: 邪心アイリス覚醒 (特))」。スクリーン上で怪獣達が走り回る毎に劇場が満き返り、ファンが各々のひいきの怪獣ヒーローを喝采しました。このエキサイトメントはいったい何から？ えっ、ガメラ、何？ モンスターマッシュの初心者さん達、これからもう一つのビック G についての紹介としましょう。

まず、北米人から本の巨大な怪獣を想像したときに一番最初に思い浮かべるのがゴジラです。彼は、「怪獣の王様」として揺るがぬ位置を示し、怪獣映画ファンを巻き起こした源 (拠点) といえるでしょう。しかし、彼のみから本の海軍艦を揺さぶった巨大怪獣ではありません。ゴジラを生んだ東宝のライバル会社の大映が登り狂う独自の怪獣ガメラを1965年に生みだし、「Gamera the Invincible (大怪獣ガメラ)」に映画出演させたのです。その設定ではガメラが原因の結果、火を噴き、空飛ぶ大蛇でした。唯一、ゴジラと違う点は主人公を子供にした事でした。元来ガメラ映画の7作中、ガメラが何十人もの子供達を助けて、必死にしたり、押し潰したりしますが、いつも幼い子供達の味方です。その後、5年間の間隔を置き、ガメラが復活、慈母を、「Gamera Guardian of the Universe (1969年)」で助けてくれました。これは東宝の新ゴジラシリーズに対抗したハイテクを駆使した作品でした。劇場で観るこれらの作品は恐怖と見事さを併せ持つ、みごたえのある壮観さではないのでしょうか。新しい一連のゴジラ映画が単に怪獣同士のドタバタ劇なのに比べ、ガメラ映画が社会問題や信念などを描き出すと同時に娯楽することに成功しています。「Gamera 2: Assault of the Legion (1993年)」では怪獣が地下鉄に巣を作っていました。そこに根付いた恐怖というのもオーム真理教のサリン事件や神戸地震との連動心理から可察されます。

そして「Gamera 3: Revenge of Iris」怪獣映画も45年、見え透いた字幕スーパーの見出しが画面に、「日本は一体何故モンスターにずっと襲われ続けているのだろう」と。ジャンルファンが最も「スターウォーズ」ファンに追い付き、その声も聞えて来るようになった今、

また、今回ガメラはお世直しをしました。彼の原初喧嘩の従兄弟ほどのフルモデルチェンジ、とまでは行かないにしても、もうと違っていて、もっと威嚇するような存在感を填めている。東京都渋谷の真身つぎ道街を羽をもつギャオ (ガメラの一作目からの匹敵) との対決で炎で包み、生地獄にしてみたい。パニックに陥った人々が逃げ惑います。市民はその論議をギャオよりもガメラのせいだと非難をします。ガメラは意気揚々になってしまったのでしょうか。そつ一方4年前にガメラが世界救済の味方敵に巻き込まれた、あやなの両親の死が福源に出てきます。彼女のガメラに対する憎しみからまたもや、ゆるゆるの怨手を持つ怪獣の参上です。

ビルが地面に崩れ落ち、道路が火の玉に引き裂かれ、市民が次々と降り落ちる。燃え盛る怪獣の皮膚から逃げる。この見事なまでの悪夢的なストリートレベルの破壊を、低予算とCGIにも関わらず、キアッシュが監督 (前作をも手懸けている) と彼率いる特撮チームは作り上げている。怪獣映画は今、世紀末において、「くだらない」とはもう云えなくなってきているでしょう。それでもまたあなたか怪獣映画ファンであるが故に馬鹿にされたり、笑われるのなら、「もし北米に劇場が2つも落とされていたら、私達はスターウォーズ (宇宙門戦争) についての映画を撮るとおいますか」と聞いてみてはいかがでしょう。

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# **JAPANESE CINEMA: ESSENTIAL HANDBOOK 4th Edition**

Thomas Weisser and Yoko Mihara Weisser

Publisher: Vital Books (P.O. Box 16-1919, Miami, FL 33116)

397 pages \$19.95 US

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The encyclopedia is the perfect companion for the handbook. By the same authors, the Encyclopedia goes into the filmography's much like the handbook. The encyclopedia however, acts as an updater to the Handbook with new reviews and filmography's. Plus an introduction by Oliver Stone.

# **Japanese Cinema Encyclopedia**

Thomas Weisser and Yoko Mihara Weisser  
Introduction by Oliver Stone

# **CRUSTY VIDEO SERIES**

Executive Producers: Jon Freeman, Dana Nicholson and Cami Freeman

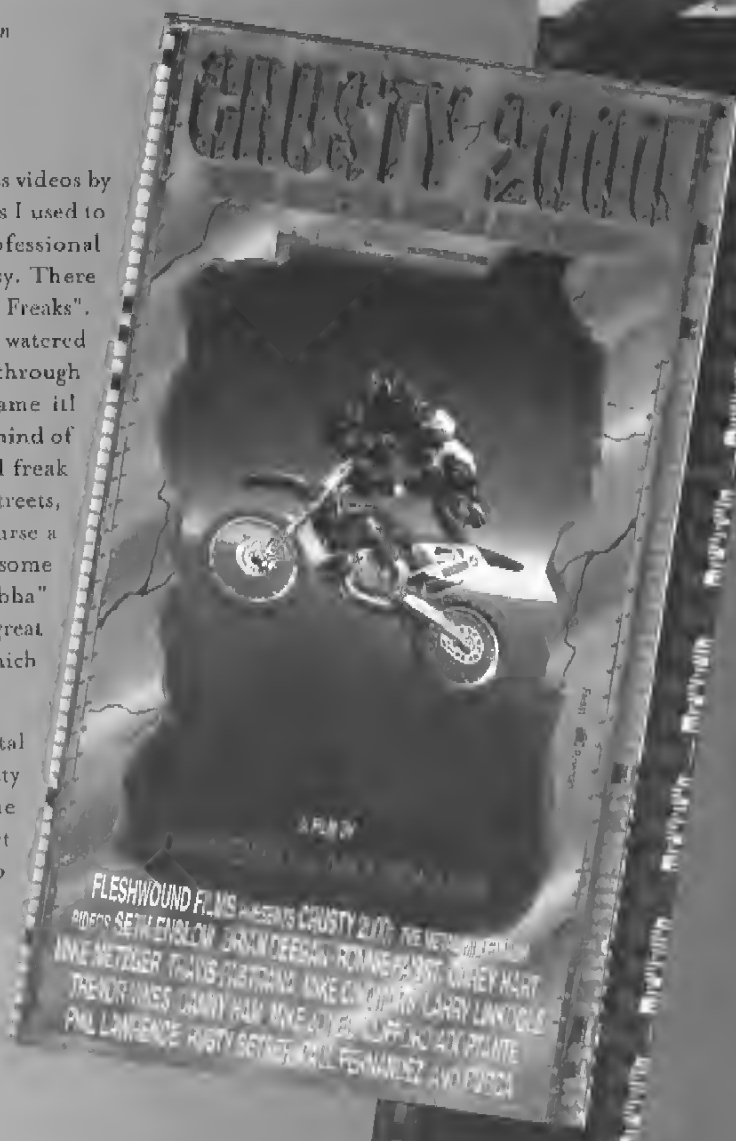
Running Time: 40 mins

Distributed by: Fox Racing and Flesh Gear

Fleshwound Films – [www.fleshwoundfilms.com](http://www.fleshwoundfilms.com)

"Demons of Dirt" was the first in a series of motocross videos by Fleshwound Films in Cali. Much like skateboard videos I used to watch in the 80's, "Demons Of Dirt" features professional riders doing insane tricks and making them look easy. There have been 4 sequels since: 2, 3, 4, and "God Bless The Freaks". Unlike your Hollywood sequels, Crusty vids don't get watered down over time. These guys jump off, over, around, through anything they can find. Houses, bikes, cars you name it! Thankfully with personal safety not even entering the mind of most of the riders, Crusty vids are a no holds barred freak fest. Riders perform freestyle tricks in the desert, city streets, garages and in foreign locations such as Brazil. Of course a video of this nature wouldn't be complete without awesome wipeouts, practical jokes and the always funny "Bubba" parts. Multi camera angles catch all the action with a great mix of Fx, aggressive editing and a good soundtrack which makes Crusty a video you don't tire of easily.

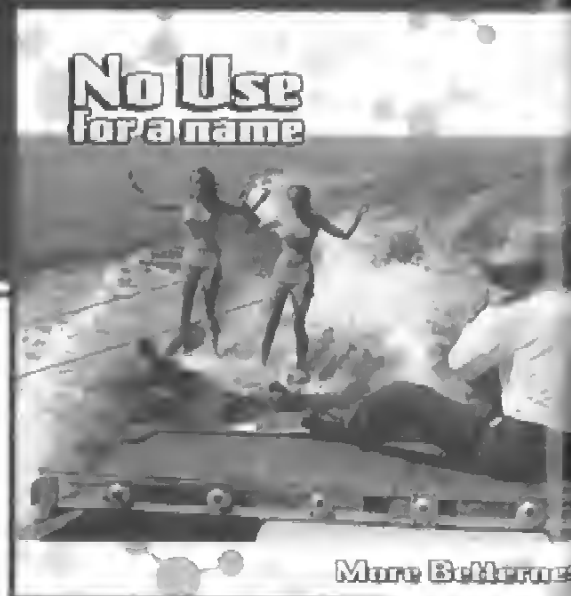
The newest Crusty, "Crusty 2000: The Metal Mellenium" (just released) continues in the Crusty tradition with wild freestyling, wipeouts with the addition of more bike, snowmobile, car/truck and jet ski footage, as well as footage from the Crusty tours to Australia and Japan. The newest Crusty also marks the triumphant return of the truly insane Seth Enslow, who pushes the limits (the way only Seth can) and pays the price, his best since Crusty 1. The newest twist is the jumping over 5 cars on a mountain bike!!



# No Use for a name



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Back in 1991 *In Effect & Relativity* released the "Live in NYC '91" video which has been the blueprint for all the hardcore documentary videos that have followed.

In 1999 there have been two new hardcore documentary videos released. "Release" by Victory records and "NYHC" by Aviator Films.

Much like the NYC '91 video both videos feature interviews with scene leaders, band members labels etc., mixed with live footage from the most influential bands at the time. In the next two pages, we'll tell you how they stacked up.

#### N.Y.H.C.

Executive Producers: Anthony Edwards &

Dante Di Loreto

Director: Frank Pavich

Velebit Productions in association with Aviator Films

NYHC is a tough video to make because of the tight focus of the video. With bands like Madball, 108, District 9, Crown Of Thornz, VOD, NRSV.

NYHC has a good mix of live footage and interview footage — with a great live shoot from NYU featuring No Redeeming Social Value — it captures the sense of humor and fun in hardcore as well as the role of religion in the hardcore scene. There are interviews with John Joseph and 108, Roger Miret, and Jimmy G. Freddie Madball and Ezac explain the everyday struggle of growing up in NY as well as the NY hardcore scene.

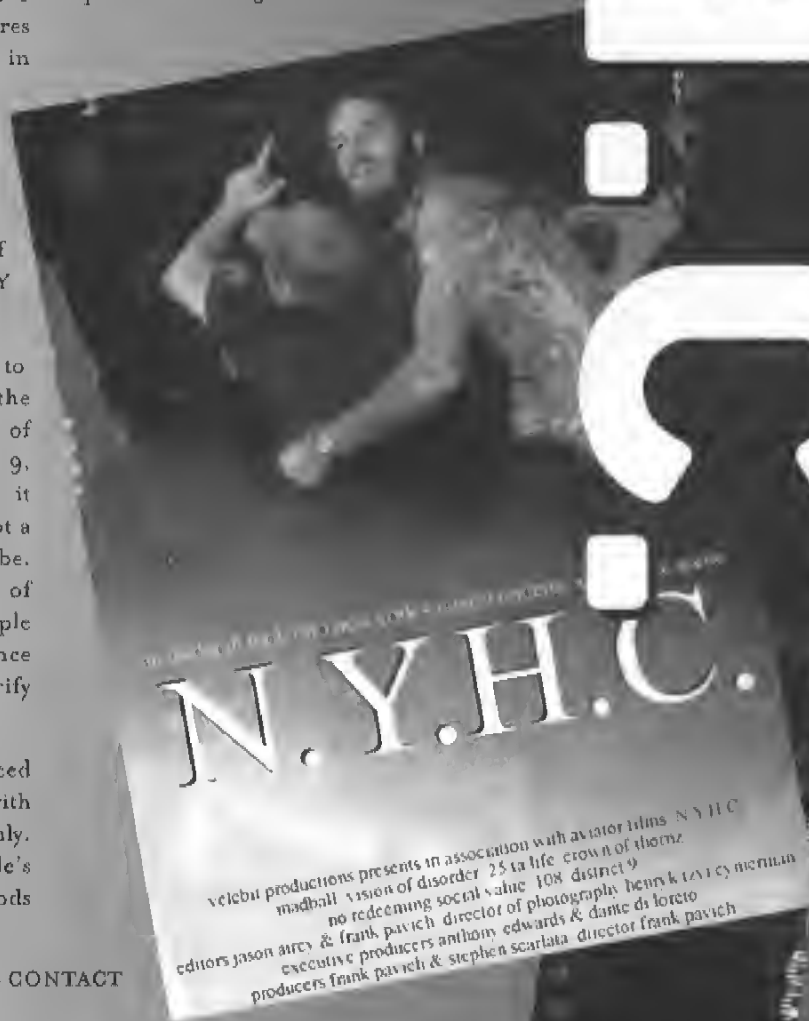
The fact that the video took so long to make, no fault of anyones, makes the video somewhat dated. With the fall of VOD, breakup of COT, and District 9, NYHC's strength lies in the fact that it shows how the hardcore scene is not a perfect place and doesn't pretend to be. With people recalling the violence of past years and how some of the people in the scene have grown up in violence and poverty without using it to glorify themselves.

NYHC's footage is well balanced between live and interview footage with a consistency which helps it flow evenly. The interviews take place in people's homes and in their neighborhoods

which allows the viewer to get an idea of where these people come from. A refreshing change from seeing interviews in some studio or in an atmosphere lacking any connection with the artists themselves. Unfortunately, one of NYHC's true mysteries wasn't solved: Why — or maybe more to the point, How!! — Rick Ta Life wears his pants so low. Maybe next time!

The only part I didn't care for was the flaky h/c chick interviewed who did nothing to give h/c girls in the scene any voice. With retarded comments like "I don't know if he's (Rick Ta Life) really saying that in his songs, but if he is that's cool" and showing her lip tattoo "suffer" which, "is my favorite VOD song." ...Duh!!!!

One of the things that is noticeably missing from both videos is pit footage. Let's face it NY pits are the pits every scene is measured by. By not including the NYHC pit you ignore the energy and spirit of the scene. Overall NYHC came out on top with it's well focused structure, entertaining interviews, superior live footage, and overall flow.



# godbelow

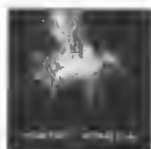
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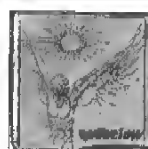


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## RELEASE

by Sersen Park and Victory  
Records Produced and directed by Brant  
Sersen  
1 Hr 5 mins  
www.victoryrecords.com

With Release, Victory kept a wider scope of bands than the NYHC for the obvious reason that they weren't focusing on a specific hardcore scene. With live footage and interviews of bands like Sick Of It All, Bad Religion, H2O, Bouncing Souls, 454 Big Block and Yuppicide. The big problem with Release is the quality of the live footage. Bands like Despair and Hatebreed are only on screen for a split second.

While everyone likes to hear a good interview, especially when someone has something relevant to say, (and there are some great interviews here), the meat of this video should be the live footage and that's where Release just doesn't deliver.

Release contains lots of band scene people who have some new things to say, but for the most part, standard hardcore topics like big shows and barriers, and 'what hardcore is about to me' tend to reign supreme. Most of the time, people are saying the same thing over and over again, making it somewhat redundant.

While I imagine the idea is to show that it's the common opinion of everyone in the scene, everyone interviewed in this video basically says the same thing as the person before and it becomes pretty redundant after a while. The focus of Release is on the interviews and not the live footage. The live footage tends to be pretty uneven in terms of the sound quality and some of the video footage leaves a lot to be desired. An improvement in the live footage and editing would have gone a long way to making this video stand out.

Release is good in that it touches on the pit, with some half decent pit footage. The dancing is something that I feel should be touched on more in videos because of it's role in the scene. The whining of band members about how violent the pits are etc. is something we could all do without. To tell people how

they should or shouldn't dance is something I really couldn't care less about.

Release seems to want to serve as a medium of promoting a feeling of unity between the punk and hardcore scenes — there are many references to the connection of punk to hardcore and how they're basically the same, something I disagree with. Let's face the truth here, punk's based on a totally different value system than hardcore and always has been — That's why there is a separation in the two scenes. While there are common beliefs, the two scenes are totally different. Punk as we know it today is not even close to what it was 15 years ago anyway.

Some of the more insightful things said by bands include how shows were back in the early days of hardcore when anything could (and usually did) happen. Shows had a certain edge and you always went to a show a little scared or nervous. This generation of h/c kids are probably going to be the last who understand and know what

hardcore is really based on and its true history. I'm shocked when kids today don't know or haven't heard the Cro-Mags or don't know any of Agnostic Front Ips before "Something's Gotta Give".

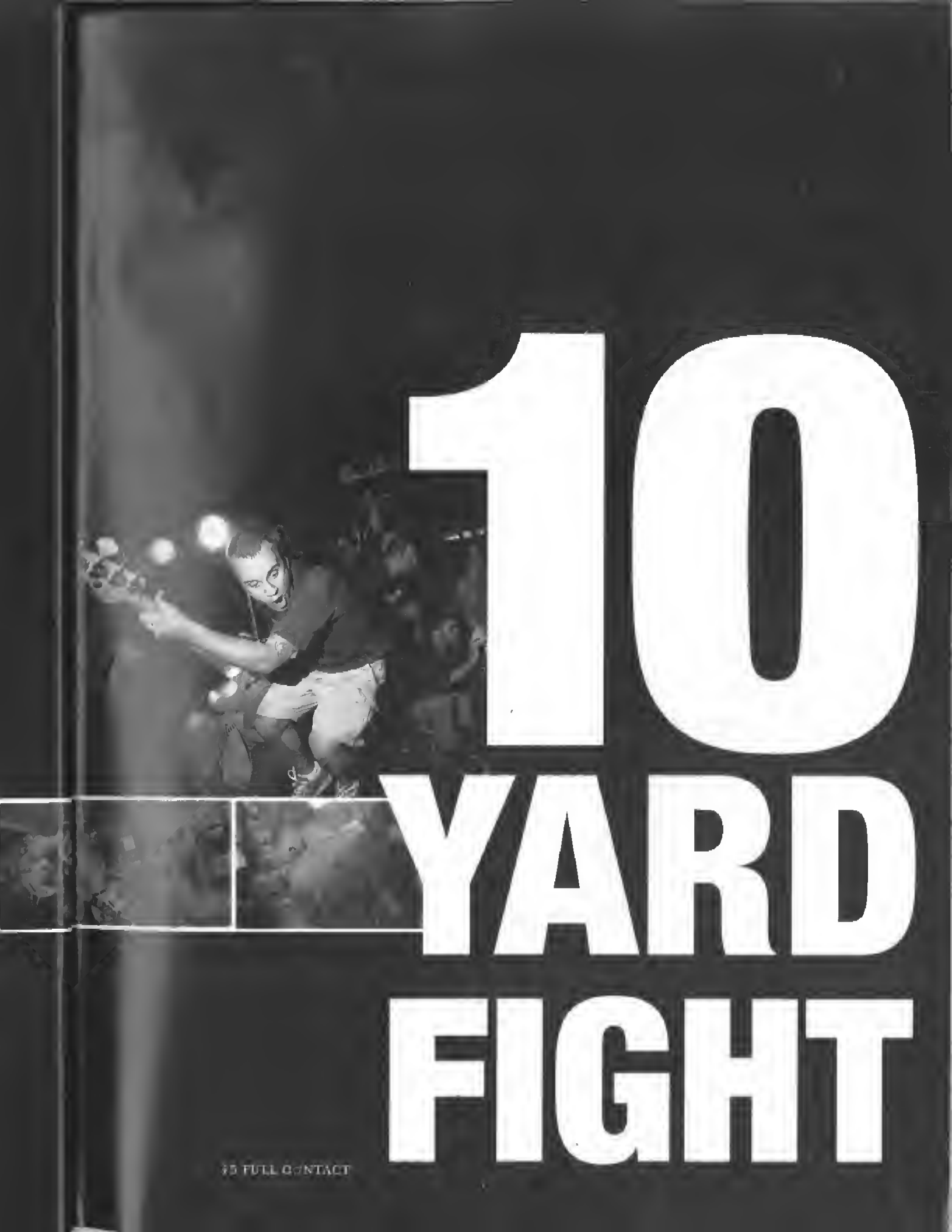
Another positive aspect of Release was how it showed people getting involved in the scene by starting their own labels or putting on shows. The thing I didn't like, however, was how the girl that was featured put so much emphasis on the importance of getting her name on the "thanks" list on the 7". Which gave me the idea that maybe she's doing this for the wrong reasons.

Overall, Release is a good video — for those who haven't seen Live NYC '91 — that covers a wide range of bands and captures the general idea of what hardcore is about. For those of us who have seen NYC '91, Release takes the same ideas a little further but doesn't really break any new ground in documenting the hardcore scene today.





FULL CONTACT 44



# 10 YARD FIGHT

95 FULL CONTACT





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最新CD (1)  
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## Discussion

丁卯のち

白雲山莊

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3つ睡したい  
！ そんなの  
んだ 僕達  
休みがない  
まで卒業し

Age 21/2 in the Band.

Was it a conscious decision or only to fix us on this CD?

John: "G. G. So many people don't put shit with maybe 3 good songs. Fuck them! Fuck 'em! 'Cuz if what we did with this record, we put it together as the John's 15th record, it's like that. I can't let you rest. We did 6 or 7 variations. Every third our fingers have to move one more. Fuck them! They shouldn't have come to rest. Our philosophy: short, sweet, and tight. No filler or anything."

Are there a lot of shows where you get the kind of reaction you got tonight (kids in football jersey throwing food, etc.)?

Time "Every time we beat it, it's like that. I can't tell if it's always got a reversal built in, or if it's just luck." — *to the Washington Post*

John: "You're not on the 500-600 kid show and you think." Yeah that was a 600-500 kid show."

"In New Hampshire, all the people dress up in football uniforms they own. I've seen a supervisor. It gets dangerous, and one kid will put the other in there and beat the hell out of him, not knowing what's going on, and get a net pulled by a bunch of cops."

"There was this one show [there, some kid must have gone to] Toys R Us," she laughs, "about 60 mins. Not football. As soon as we started playing, people started throwing stuff. It seemed like there were 1,000 of them. In Europe, kids bring football helmets saying, 'I'll do my da da football helmet. I'll be right in for you!'"

Time "Kids get into it in different ways."

Tell us about the "Cookie Monster Adventures".

John + Time (Jiyachīng)

Time "The finger is in the bowl Time flies like an arrow, but money like a toilet paper rolls" when you use it. It's so easy over that it's like an arrow that...

John: "He's a fucking jerk! His girlfriend's not even with him anymore! His girlfriend gave it to him for a high score! Take y, u, and take this with y, u, you turn where is anyone y, u is lonely! Fuck that shit, *juicy!*"

Tim: "We kidnapped it and started taking pictures of it with him..."

John: ...and her picture - fit blowing me, up for the very first time, in the pool  
is beating it up... What a fuckin' pussy that guy was... Oh my g...d!!

Time: 6:15. I read mad about it and wrote a note about it, how his friends like something big with it. (everyone laughing)

John: "What a pussy! That's the kind of pussy you see in high school! I don't cry about it, I eat him up!" If people can't take a joke, fuck them!<sup>10</sup>

How long is this current tour?

Time: "This isn't a tour. We just do weekend shows all summer. We decided we could'n't afford to take time off to go to Julia for Europe Aug. 14 - Sept. 14."

Further, "We've got just a couple more and see you 'til next year!"

Time: "I'm ready, cut!"

John: There comes a time when you are out of the hills and have to re-

てた。だから誰も休んじゃ駄目なんだ。そうさ。Fuck Themだ！誰も休んでる間隙なんかにうちやっつけたいんだ。機銃のモーター！早く、早く、正確にだよ。時間もたせとかならねえとが所望さ。

何までショーでこういうリアクション（フットボールのジャージを着た観客たちがフットボールの投げやりをする）は観客にあることですか。

Tim: ポストンのショーはいつもこうだよ。ポストンフハンドはみんなこういうリアクションを受けろ。観客が喜ぶにいいんだ。

John: 5'11"の人から5'9"の人を観客のショーを観てから。うん。今の時は慣れたようになってる。

ニューハンプシャーではみんなフットボールのユニフォームを着て来るとし、青い服までいるんだ。観客がさえるもさ。時には旗が立ってるだけで。何も知らずにボールをキックしてしまっただけで数人のキッズに激怒して殴られることもあるんだ。

あのショーで観客がT-shirtで、1個、ミニのナフボールを買って来たんだ。うん。観客が激怒したと同時に旗が倒れどい始めたのさ。何で誰も旗が倒れてるのを見た。あなたのために持ってきた」と書いてあったりして。

Tim: 赤。いろいろなことを色分けく。

Colin's Minister's Adventureについて教えてください。

John & Tim: (笑)

Tim: Tim: Fuckのハンドシンガーで、キックと棒で「I Love You」って唱えるタッキーモンスターの1ついくつもを持って「観客がいて、土いつ。そのことになるとは来たんだ。

John: 土いつはFuckの。うん。土いつの彼女と一緒じゃないのに「土いつ」って唱えるの（土いつを深くして）。I Love You. これを一緒に唱えて。あなたに似ているといつでも強く抱きしめて」とってプレゼントしたんだと。Fuck the shit, Pussy.

Tim: それで観客、それを機銃して写真を撮り始めたんだ。

John: 棒った写真の中には裸にパンのタイアの下でblowさせてるのとか、裸が上であっている所とか。... 本音、女々しい奴だったよ。使えられないう。

Tim: ... そいつがこいつらになって。彼でそのことについて何までやったんだ。友達が大切にしていた物を壊した。とかね。... (皆、笑)

John: 本当に女々しい奴。そういう奴ってよく高校の時にいるタイプで、「おれよ、おれよ、おれよ。ジョークが分からないならFuckだ」

何回かツアーはどのくらいの頻度ですか。

Tim: これはツアーじゃないんだ。年中絶え間ないショーを続けていくのさ。観客、ツアーをしてる中絶え間ないで決めたんだ。でも、5月1日から9月30日のツアーだけは例外。

John: 彼等、夫は原宿で仕事をするのが多いんだ。

Tim: 彼はいつでも怒られるぞ。

John: 彼等は生活を立てて行く必要があるって。ハードコアじゃやっていけない。そ、そこいらのヤバいキッズをやっつけたとしたらまだしも、ポストンではH/Cのショーを行う場所が殆ど無いと騒ぎましたが、どうですか。

John: 彼等がショーでの観客は悪魔だ。ショーがでる場所がどこにも無いんだ。場所を決める。... 人もキッズが来た。さて、どうすればいいんだ。1分間で300人の観客をコントロール出来っこない。彼等、バルコニーからバックしたり。押し込まれてたり、あっちこっち飛び回ってる。

もし、やるとしたら、気遣いが必要だと、キラーは言われた。

Tim: ... そう。Anti-Hardのショーもたいに、いつも何かがある。

John: フレー出来る場所が無いんだ。NFLとかSick of It、みんなのショーも全部キャンセルされた。

Tim: 場所は何処も小さすぎて、観客が詰め寄りすぎるのが問題。

John: ... 5'7"の人の止めと短いヘルパーを持つ、髪マニアックなH/Cキッズが倒れた所で物置が倒れたりする。

ふたりの喧嘩で大きな影響がありましたか。

John: 何処かの店が閉まったからシーンに影響があったとしたら、それはChimeだ。

Tim: うそに過ぎない。

John: もそこでは、11月12日に人数のハードコアのショーがあったからChimeが閉店した。皆、がっかりしてた。Ritzでは、ショーには行けるけど、ホテルで寝るべからず。絶対にケンカは出来ない。誰か倒れたら、ホールとか、いつも閉鎖があった。何の理由もなかったから閉店になったときも影響はマイルドだったよ。PeterはがCTに転ぶことについて、どうもいいます。

Tim: ね。馬鹿な奴だ。彼もCTでPeterを攻撃する奴なんかない。Peterはポストンのチームなんだ。

John: CTの人達はNY, JettがGlennのファンさ。

今シーズンのスーパーボールでは何が懸念すると思いますか。

John: 彼はフットボールはあまり観てないんだ。よく分からないし、素直な世にについてだったら、誰か倒れて、倒れて倒れるけど。

Tim: フットボールってつまんないと思うよ。な、何という... (笑、F/C)

Tim: ... 基本的にプレーするのは好きだけど。

John: このフットボールについては、全部ジョークさ。口のカーパーに受けたんだ。彼は絶対にキックアップをしなかった。すごい強者な奴だったらいい。フットボールを引いたのもタチと私事で気なことを一緒にすることからさ。どんなに親に殴られても強要してもらえない強さ。そして、分かってはくれない事だったりして。古くは本当に強かった。あの時代にスピリットするのにも違法じゃなかったしな。

Tim: 派のアルハムではそれから外れたけど、もうその必要もない。

John: 彼等は喜んでる。皆、羽目を外して楽しみたいに来る奴だし。観客が彼等のものを盗み取らしてるのも大歓迎さ。これがハードコアってことじゃないのか。それに対してとやかく言う奴だったら、そういうお前がTrashなんだ。知ってて入った奴なんだから。

ハードコアって、観客がキッズも楽しんでるって事じゃないか。

John: Ten Yard Fightはギャンブルするカジノと、賭博場（娯楽が出てくる）の事さ。うなもつ。

観客は皆、互つハスラーであらってことじゃない。パンに絡め、いつも違法のカードゲームをして、もしこれにドラッグを足すと、全くコントロール不可能状態！

FULL CONTACT 4

## TEN YARD FIGHT was

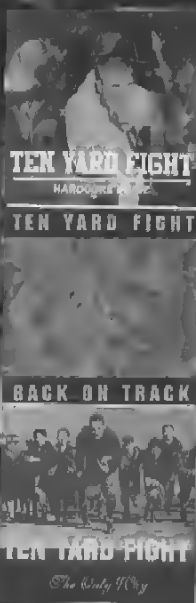
Wrenchwork

John LaCroix was

Tim Crockett was

John Chase & Hunter

contact: www.tenyardfight.com



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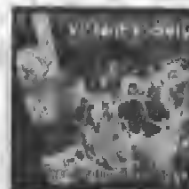
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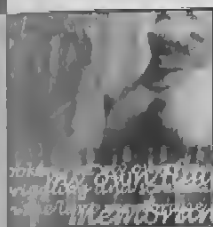
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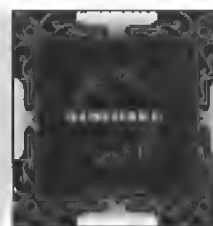
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# PLAYSTATION REVIEWS



## 3XTREME (989 Sports)

It's just got boring too damn fast! Even the fighting didn't want me to play longer. The graphics are good and you can do tricks and all that but... I just couldn't stay interested. In: nothing can replace the fun of knocking real rollerbladers on their fruity little asses! *RodFC*



## APE ESCAPE (Sony)

THIS GAME IS GREAT! I thought this game was going to be one of those boring Donkey Kong games but this thing rocks, the plot's easy enough, catch the runaway apes. Easier said than done though! These apes are pretty smart and quick on their feet, the environments are cool 3D with lots of interaction with stuff around you. Ape Escape takes advantage of all the dual shock controls by using both joysticks to control your little guys movements and gadgets which are given to you by a professor and his assistant. The apes are pretty damn funny, and frustrating to watch. But not enough to make you say "fuck it". *RodFC*

## ASTEROIDS

A new look for that shitty game

that ate all your allowance money when you were ten. Still sucks and are \$50 out of my paycheck! *MLED*

## ARMY MEN 3D

I don't usually like these type of games, but with the opportunity to blow and fuck shit up, how could I resist? Hours and hours of frustration made me want to throw my Playstation off my balcony and kick the cat! Once I got the cheat codes for all the weapons, it was on! Good game in general, some motion and play is rough. *MLED*



## BUST A GROOVE

(989 Studios)

Ok, "Bust A Groove" seemed like a natural for me. My love for dancing is well known. But this was a no go from the get go. I must have waited for an hour for a breakdown! Seriously, I tried everything to get those little assholes to fuckin' move. The little dance meter thing keeps the beat for you so you know when to hit the buttons to make those fuckers dance. But would they? Hell no! I gave it a prompt "fuck this" and tossed the controller. Off for a coffee and I come back to try again and the girl's checkin' it out. "It's impossible" I tell her. "The little fuckers won't fuckin' dance!" She gives me that look I'm sure alot of guys get from their girlfriends at times like this, and she starts the game. I smile as I see her get as frustrated as I was cursing the computer for cheating,

proving that the game is definately flawed. I leave contented, only to return a half hour later to see her making some cute little Japanese girl in overalls and a baby fox in her pocket doing windmills for christ sakes. She finished the whole game in 2 weeks. -I still can't get them to dance! *RodFC*



## CONTENDER (Sony)

### BLOODY ROAR 2

I don't know, these kind of games really don't do much for me. To me it seems like all you have to do is keep hitting any or all buttons and hope you knock the other guy out. Oh sure you have specialty or high damage moves, but nothing to really make it overly interesting. I was back to "Syphon Filter" in no time. Bloody Roar 2's transformation bit may make it interesting for some (I heard in Japan this game was huge) but didn't keep me playing it any longer. *RodFC*

## GRAND THEFT AUTO - DIRECTOR'S CUT

If you ever wanted to steal cars, beat people, cause mass destruction, kill people for money or work for the mob, but were too shook to do it, this game is for you! The graphics are simple, but the brutality you can inflict is unlimited. There is total freedom to do what you wish. Take jobs from the mob or just run around and punch people on the street. There is swearing and sometimes you bite off more then you can chew and get done in. By far

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my favorite game, I played it  
for 8 hours one day! No  
wonder I'm so hostile. *MLED*

### FISHERMANS BAIT

Looks lame, sounds lame, but  
I have to admit it, I played this  
game for weeks. After trying to  
explain to my friends that this  
game was as cool as Hatchbreed  
live, it only took for them to  
play it to see my point. This  
game features a good two  
player mode and a range of  
lures and fishin' spots. Also  
very compatible with your  
favorite bong. *MLED*



### NCAA GAME BREAKER 2000 NFL GAMEDAY 2000

(989 Sports)  
Where do I start? Finally after  
having to play "sports" like  
baseball, basketball and  
hockey, finally I get the real  
deal. FOOTBALL! I have to  
review these games together  
because of the fact they go  
together so well. This is a  
football lovers dream.  
(1) NCAA features the best  
college football has to offer.  
With great graphics and tons of  
options this game won't get old  
fast. You can create your own  
player, be the GM, coach and

draw up your own plays.  
Perfect for all you armchair  
QB's. The options also allow  
you to choose how much  
control you have on the  
plays/players. For those who  
aren't veteran football fans or  
just can't be bothered learning  
all the controls and options,  
you can just use the "Quick  
start controls" where the  
computer does most of the  
thinking for you. NCAA might  
be a problem for those who  
don't know their college  
football teams very well, but  
hey, now you have a reason to  
watch more games! Here's the  
genius of it right here. After  
you've finished your season  
and handed out all the awards,  
you can, get this.. draft your  
players into the NFL to play  
with your GAMEDAY 2000!!  
Gameday has all the same  
features as NCAA so once you  
master one, the other one's a  
piece of cake! Both have great  
graphics and also the options  
of throwback, teams,  
uniforms, and the option to  
celebrate & taunt after a great  
play. Don't overdo it though  
or you'll get flagged. A must!!  
*RodFC*

### NEED FOR SPEED III - HIGH STAKES

Way fuckin' better than all the  
other NFS's! The usual race  
for money to buy and blow out  
cool cars. Cool features are  
"Hot Pursuits" where you try  
to out run the man, or be the  
man, and run these speeding  
pieces of shit off the road!  
Another mode features "High  
Stakes" where you race for  
pink slips. Very cool until you  
lose that car you played for 10  
hours for and then you wanna  
hit someone. Graphics are  
good and the illusion of speed  
is definately there. *MLED*



**NFL EXTREME 2** (989 Sports)  
The ads I saw on tv for this  
game really hyped it up for me  
and my friends. When we  
finally got it, a lot of us were  
disappointed. The players are  
big blocky guys with little  
heads. Let's just say the  
graphics weren't what everyone  
expected. However, after  
playing Extreme2 for a while,  
I figured it all out. PAY  
ATTENTION NOW. Extreme  
2 isn't supposed to be an ultra  
realistic game. The idea is to  
exaggerate everything. The  
taunting is great! And after a  
play you can walk up to a player  
you can't stand, let's say...  
ummm, John Elway and give  
him the ass kicking  
hedeserves!! Good for a laugh.  
(and, yes, I know you get a  
penalty for taking off your  
helmet on the field in real  
life.) *RodFC*



### NHL FACEOFF 99

(989 Studios)  
Faceoff 99 is a game for hockey  
lovers. With amazing graphics  
and an extensive options menu  
you can trade players as well as  
make the existing players  
better. This fast paced game  
allows you the option of  
controlling the violence content

for those who might not want  
to expose their kids to the  
harsh reality of hockey life.  
Needless to say we had it on  
full violence mode! Added  
bonuses to the reality aspect of  
the game are the arena  
graphics for each of the cities  
and the commentator option  
which allows you play-by-play  
action. If you love hockey this  
scores perfect! *Tom Savage*



**RALLY CROSS 2** (989 Studios)  
Rally Cross 2 was kind of a  
disappointment for two  
reasons: first of all, your  
ability of customising your car  
was very limiting no matter  
how far you got in the game,  
and also, the tracks weren't very  
challenging. On the plus side,  
Rally Cross 2 has great graphics  
and the courses - the winter  
being the best - will no doubt  
challenge beginners as they try  
and keep control of their cars  
in the less than perfect racing  
conditions. Overall, Rally  
Cross 2 was like a poor mans  
Gran Turismo. *Tom Savage*



### SYPHON FILTER

(989 Studios)  
In this RPG you are special  
agent Gabe Logan. Your job is  
to take care of terrorist Frich

# PLAYSTATION REVIEWS

thinner and his team who are planning to unleash the deadly "Phon Filter" virus on the US. We all know what happens when you fuck with Uncle Sam: Gabe spends his time blasting terrorists and affixing bombs with his arsenal of great weapons, the help of the CBDC, and the huggable Lian Xing. To tell you the truth, I'm still playing this baby. Tons of levels, some that keep you stuck, like I am now, for days. There is no doubt that this is one of the best, if not THE best RPG out there today. I highly recommend the assistance of one of the magazines pictured, to help you free yourself from days (or weeks) of frustrating story solving. Like other RPG games, you have to choose your weapons carefully and use your resources. *RodFC*



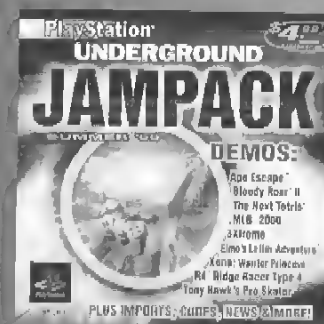
**TENCHU** – Stealth Assassins (Activision)

When I got this game I knew it was the game for me. This game is awesome! Obviously the idea is to carry out missions taking care of business. At this point I've just started, but this is a game you just can't walk away from. The idea is to take out guards without being detected. Very hard. There are a lot of these guys hiding around so you have to choose your weapons carefully. Like other games similar to this one, you have to find healing potions to stay alive and keep your health up for battle. Lots of blood! Foggy killin' too! Can't go wrong here! *RodFC*



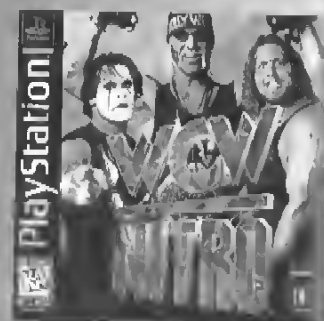
**UM JAMMER LAMMY** (Sony)

We (being my girlfriend Iku & I) got to play the Japanese version of this months ago. When we played it we also played PaPaRappa the idea is the same as the rap game but with guitar licks. Should be easy for a hardcore/metal riff-a-rama lover like myself huh? No way! "Lammy" is harder for a number of reasons. The biggest is that the songs are hard to follow. Its not like you're playing chunky metalcore here. As you go along you are able to cooect "effecters" from your teachers such as distortion, reverb, harmonizer (for you emos), flanger and wah wah. The hardest thing will be to follow the onscreen commands and without looking at your controller too long. You can also play solo or against Lammy's rival "Rammy" In the end Iku was cruising along while I was still trying to coordinate my hand-eye-control technique. Some patience & practice needed. *RodFC*



**UNDERGROUND JAMPACK**

These demo cds are pretty cool for the consumer. Lets face it, you know pretty much in the first 5 minutes if you like a game (ok, sometimes there are exceptions) but for the most part you can decide if you're gonna buy something pretty fast. Jampack has 9 games the best being R4 Ridge Racer", "Ape Escape", and my favorite, "Tony Hawk's Pro Skater"; which is easily the most addictive. Unlike 3Xtreme (which is also on this), Tony is realistic, fun and full of tricks. I can't wait to get my hands on the finished product!! Another big hit on this demo, for my girlfriend Iku, was the all time Asian favorite "Tetris". This is the new Tetris called "The Next Tetris". Now, seeing how I never played the old version, I don't know what the differences between the old and the new one are, but judging by how much Iku played it, I'd say it hasn't lost anything. *RodFC*



**WCW-NITRO (THQ)**

"Nitro" is a good game in quality and has easy to learn moves. It has a lot of out of the ring things you can do like attacking your opponent with tables and chairs. The characters look alot like the real-life wrestlers and do their real moves. Apart from the exhibition matches, there are no real training matches to prepare yourself for 2 player matches. A good game for rookies. *Tom Savage*



**WWF WARZONE** (Acclaim Sports)  
Now this is a great wrestling game! The only flaw I can find is that if you're new to sport games like this you might find learning the moves a bit complicated. The realism in the graphics and moves is very high quality. If you're just starting out you can take your time and use the training options to improve your skills (hint: master your high damage moves). Once mastered, you have different fighting options. The "Cage" and "grudge" matches are definitely the best. You also have the ability to create your own fighter and kick the shit out of all the big names. *Tom Savage*



#### PSM

*publisher: Imagine Media*  
*www.imaginemediacom*  
*190 pages (issue reviewed) \$4.99 US*

PSM is a mag dedicated to the Playstation format. PSM has excellent graphics and a clean layout. PSM is a must for those who live, eat, sleep Playstation. It gives you updated game cheat codes, secret screens,

Playstation news and accessories. PSM also features easy-to-read brief and concise game reviews with a final mark based on the overall longevity of the games.



#### PS EXTREME

*publisher: Dimension Publishing*  
*email: d3@quake.net*  
*81 pages (issue reviewed) \$4.99 US*

Much like PSM, PS Extreme has tons of reviews, cheat codes and updates on Playstation games and accessories. The layout isn't as slick as PSM, but the big difference is in the game reviews. With the "Syphon Filter" issue PS Extreme touches on every detail when going through the game strategies — aka cheating (there's nothing worse than getting stuck at the same level for days on end). PS Extreme gives you the lowdown on where the secret bullets are hidden etc., with easy to follow maps so you can look and play at the same time.

Chalk this one up under "You heard it here first" kiddies. Here are some erp from a recent press release issued by SONY.

TOKYO, September 13, 1999 — Heralding in a new age of digital entertainment, Sony Computer Inc. today announced the launch details of its revolutionary computer entertainment system, PlayStation2. Building on the success of the worldwide best-selling PlayStation game console with hardware shipments exceeding 60 million units, PlayStation2 is designed to bring together movies, music and games to form a new world of computer entertainment.

PlayStation2 will launch in Japan on March 4, 2000 with an unprecedented initial week's shipment of one million units. Supporting both the audio CD and DVD-Video formats, PlayStation2 offers consumers a wide range of music and video entertainment options. The new system is backwards compatible with the original PlayStation, bridging the gap between the two systems while legitimizing consumers' investment in their existing PlayStation software libraries.

Sony Computer Entertainment announced the following details of the new system:

**Product Name:** PlayStation2  
**Suggested Retail Price (Japan):** 39,800 Yen  
**Available:** March 4, 2000  
**Accessories included:** "Dual Shock" analog controller, High capacity 8MB Memory Card, PlayStation2 Demo Disc, AV Multi Cable AC Power Cord  
**Media:** PlayStation2 CD-ROM, DVD ROM  
**Formats supported:** Audio CD, DVD-Video  
**Interfaces:** Controller Port (2)  
Memory Card Slot (2)  
AV Multi Cable Output (1)  
Optical Digital Output (1)  
USB Port (2)  
I.Link (IEEE1394) (1)  
Type III PCMCIA Card Slot

"PlayStation2 is charting a path toward the future of networked digital entertainment," said Ken Kutaragi, president and CEO, Sony Computer Entertainment Inc. "Just as PlayStation brought interactive gaming to an unprecedented mass market, PlayStation2's combination of breathtaking digital graphics, superb sound and DVD video will open the doors to a new computer entertainment experience in the home."



The PlayStation2 computer entertainment system will be available in Asian markets in the Summer of 2000 and in the Fall of 2000 in Europe and North America.





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★ ★ ★ ★ ★  
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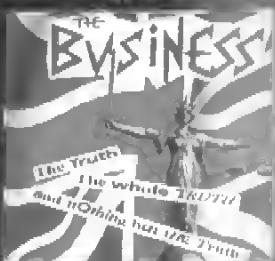
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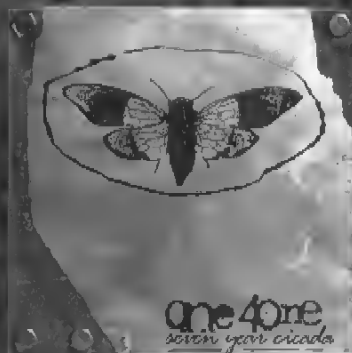
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## 7 SECONDS

*Good To Go*

*(Side One Dummy Records)*

This is the record that 7 Seconds should have made as a follow up to The Crew. After quite a few bad records and years of disappointment (for me), 7 Seconds have come full circle and returned to old form on this new record. Sixteen songs clocking in at just under 27 minutes. Perfect. Back are all the fast songs with all the whoas and backup vocals that made them what they were in the early to mid 1980's. Not usually a fan of posicore bands, 7 Seconds at their best always managed to hold my attention, unlike the majority of today's bands that try to play old school hardcore and end up sounding like they're going through the motions with no feeling whatsoever. Hopefully, with this record, 7 Seconds will finally get their due from the younger generation of kids and maybe even bring back some of the older fans.

*Brendan NBE*



## 10 YARD FIGHT

*The Only Way (Equal Vision)*

Boston's old school SxI leaders TYF come back with a 7 song, (1 bonus not on vinyl) that clocks in just over 11 minutes. Every song on this is a winner, TYF have gone back to their football references of the past which will no doubt make the older TYF fans happy. Out of all the old school SxI bands around today I think TYF are by far the best at delivering the old school sound the way it was meant to be, short, tight and to the point. Title track, "The Only Way" shows why they're head and shoulders above Foorpunch and Ensign in this genre of hardcore. They take the old school sound to a new level with chunkier sound and tempo changes giving them they're own sound.



## 22 JACKS

*Going North (Side One Dummy)*

22 Jacks features members from No Use for a Name, WAX, Face to Face, and the Adolescents. Now, with a setup like that, you'd imagine that this release would be the Uber Album of all time. Nope.

Going North is basically an average Rock and Roll CD that toes the line between Elvis Costello and early British Punk.  
*Brendan NBE*



## 25 TA LIFE

*Friendship, Loyalty, Commitment (Triple Crown)*

Interesting title, with all the rumors and accusations flying about Rick Ta Life these days. After years, 25 have finally released their debut full length CD, and I must say, after all this time I was hoping for more. They finally wrote a bunch of new tunes, most of which are more straight forward and less metal than the previous CDEP. Some of the songs are pretty good and some are just ok. Something sounds a little weird with the production. I can't quite pinpoint it. The vocals are not as good as previous releases. Rick does a lot more high pitch screaming ala Comin' Correct, which I'm just not into that much. Stick with the deep vox, Rick. Trust me. Loads of guest vocals on this record, namely Roger Miret, Jamey Hatcher and of course, Paul Bearer. The songs with the above named guests are sweet. They also redo a handful of old songs, most of which benefiting a lot from the better recording. All in all, not a bad record. I do have a few questions, though. #1. Who plays on the record? The only name on this is Rick's. What about the other people in the band? Do they care? #2. They cover "As One" by WarZone, but the liner

notes credit all songs to 25 Ta Life. Why? There is a picture of Raybeez that says R.I.P., but the insert makes no mention of him. Why? Those things made me wonder. *BrendanNBE*



#### AFI

*Black Sails in the Sunset*,  
(Nitro Records)

AFI are back with a serious case of chant fever. Note to producer: The levels on the vocal are way too high. You can hardly hear what's going on with the rest of the band. This latest release, "Black Sails in the Sunset", tows the line between East and West Coast punk sounds. By my calculations, that puts them somewhere in Northern Kansas. Fans of the AFI's 1995 release "Answer That..." may be in for a bit of a surprise. *pb*



#### AGNOSTIC FRONT

*Riot Riot Upstart (Epitaph)*

Agnostic Front continues to make out great records after all these years and are still one of my favorite hardcore bands of all time. Back with their sixth studio full length record, AF show no signs of stopping with 17 blazing new tracks. Building on the sound they re-

established on 1998's *Something's Gotta Give*. Riot Riot Upstart has more of a punk/oil! feel to it and comes out of the gate strong with the opening track "NY Police State." Loads of great songs full of catchy hooks and sing alongs with the standouts being "Blood, Death & Taxes," "Sit and Watch" and "Nowhere to Go." One of the best things Epitaph has going for them. *BrendanNBE*



#### AS FRIENDS RUST/ DISCOUNT

*Split single, (Good Life Recordings)*

AFR are a tight melodic, emo-core outfit who contribute two well-crafted songs to this short CD. Discount are a passable power-pop band with a sound similar to that of Southern California's Tilt. I've come to expect really good things from Florida and these bands didn't disappoint. My sole complaint is that the CD is only eight and a half minutes long. *pb*



#### AT ANY COST

*Seen Through Shattered Eyes*  
(Last Disciple)

From the fine people who gave you Blood For Blood, comes Rhode Islands "At Any Cost"

who have their own version of metalcore which varies from Metallica-ish accoustic leadins to sweet AOW-ish riff-a-rama. Vocals range from hardcore screaming to deathmetal guttural growls. Add to that non stop double bass attacks and AOW breakdowns and you've got yourself one sweet METALcore cd on yer hands!



#### BEAT DOWN

*Blood'n Tears (Mad Mob)*

Holy fuck! This is like the lost Agnostic Front tapes from 1987! Full on Roger! Straight up late 80's hardcore. Needless to say if you're a fan of old school AF, you're gonna love this. 22 (the last 10 taken off the "Join The Fight" 7") songs of fast paced '87 AF hardcore plus a cover of "Ready To Fight". Normally, I'd hate a band that sounded so much like another band, but this has the energy and drive of the real deal.



#### BENEATH THE REMAINS

*Quest Of The Lost Souls (RPP)*

It's not hard to figure out why singer Cesar Bobadilla was able to fill in for Mike Score on the All Out War European tour this past summer. The vocals

actually overpower the music at times which is a rare problem in hardcore these days, but something that isn't too hard to correct. Beneath The Remains might be a couple of releases away from getting to the level of an All Out War.



#### BLOOD FOR BLOOD

*Livin' In Exile (Victory)*

BFB is back with six new tunes, taking on a more street rock 'n roll/oil! feel. This could be the best stuff yet. A little more speed than the last record with loads of catchy hooks and their trademark pissed off "I hate society" lyrics. The standout track is definitely the title track, but every song on here is good. They even included the Motorhead cover from the Built For Speed comp as a bonus track so you don't have to waste your money for only three good songs on that piece of garbage. *BrendanNBE*



#### BROTHER'S KEEPER

*Forever Neverending*  
(Trustkill)

If you haven't heard BK before then be forewarned, there's "bird-like" vocal warning in effect here. Now I don't know my birds well, but I'd have side



Parrot family of bird to describe the sound. BK is a band that you either love or hate. Lots of people can handle the vocals, while others can't stand them. It comes down to personal choice here. Some songs feature a less than ideal degree of "birdness" which makes them a little more palatable. Overall I'd like BK if they moved back toward their sound when they were Sumthin' or 2 Love.



#### BURIED ALIVE

*The Death of Your Perfect World*  
(Victory)

Buffalonians Scott Vogel and co. are taawking proud with their first full length on Victory. 12 powerful metalcore anthems in the vein of Intestined and Madball. In a city where no sports team is allowed to win a championship, Buried Alive wins hands down in the game of hardcore. Forget about Surprise, leave them to the college kids and their Birkinstocks. BA are the real deal! The only letdown is the artwork, which if you didn't know BA, judging by the cover you'd think they were a pos. And yeah, where's the rocker?



#### BY VIRTUE ALONE

*Odds Against Tomorrow*  
(Out Ta Bomb, Japan)

Metacore in the vein of Biohazard minus the hip hop slant and a more stripped down sound. "Odds Against Tomorrow" could use a fatter production with some more tempo changes to give the songs more longevity. The vocals tend to be choppy (robotic) in places. Like other bands coming out of Japan right now, BVA are on the right track, it's just a matter of adding a few missing ingredients. A band to keep an eye on.



#### CANDIRIA

*Process of Self-Development* (MCA)

It's about fucking time these guys came out with a new record. This lives up to all expectations. Guest vocals galore on this sucker. This record sees Candiria broaden their sound a little bit, coming up with a load of new songs as well as redoing some old favorites. Bands that try to play technical metal should take a lesson from these guys to see how it's done. They cover more ground than any band I know, crossing genres with proficiency, and without

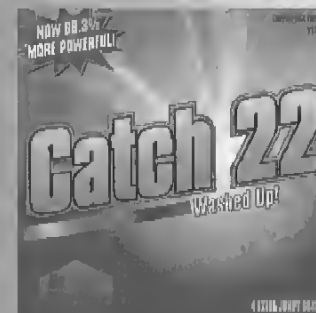
coming off as cheesy or seeming like they slopped a bunch of riffs together. Candiria's songwriting ability is on par with their playing ability, making for an enjoyable record. Job well done. *BrendanNBE*



#### CATARACT

*s/t (Infinite)*

With the number of the beast intro, Cataract are going to get the metalheads all worked up. 4 songs of sweet metal grooves with choking victim vocals and sprinklings of double bass to keep your toes tapping. While there's no real breakdown parts, the metal grooves make an adequate substitute to punish those around you.



#### CATCH 22

*Washed Up!*  
(Victory)

What the hell is this garbage? I know there's a ton of stupid hardcore kids that are going to buy this just because it has the Victory logo on it and for them I feel sorry. The layout looks like a fucking laundry detergent box. What the fuck is that? As far as the music goes, these kids must be living in a cave if they weren't aware that

ska is fucking horrible. Not many have ever done it well, and I'm not going to hold my breath until someone else comes along that can.  
BrendanNBE



## CLEAR

*Deeper Than Blood (Stillborn)*

Clear is a band that Jamey Hatebreed is very big on. Why? I sure can't tell you. It's not for the vocals I can tell you that! Generic screaming vocals with those annoying talking bits everyone seems to do over long winded metal makes "Deeper Than Blood" a dull and forced listen. No sir, don't like it!



## CRAWLSPACE

*Don't Get Mad...Get Even! (RPP)*

Growling metalcore with mid paced breakdowns mixed in with nice slower bits, good movie samples. With song titles like "Creation Of Hate, and Digging the Grave" you pretty much get the idea of what these guys are about. Not a bad cd perhaps a little too slowly paced for the hardcore kids.



## DILLENGER ESCAPE PLAN

*Calculating Infinity (Relapse)*

Let me start by saying that the layout and packaging are really cool and unique. That being said, why did they waste it on these herbs? The only thing I was calculating was how long it was going to take to get this piece of shit out of my CD player and throw it across the room. This is fucking horrible. Fast noisy tech metal that only serves to annoy the listener. What is the appeal of this shit? Note to Dillenger: It takes more than killer equipment and a light show to make a good record. Yeah, they're talented musicians alright, but that doesn't mean they can write good songs.

BrendanNBE



## DISCIPLE

*No Blood, No Alter Now (Goodfellow)*

Erie Christiancore gods are back with a 6 song ep that continues in the same vein as their last full length "Imitation Of Love", but with more breakdowns. There is the same argument that comes up with bands like Disciple and No

Innocent Victim. Christianity/religion in hardcore. I find that Disciple aren't as obvious with their lyrics like N.I.V., who come accross as blatant bible thumpers. Some people don't care, lots do. So if you can ignore the lyrics or at least tolerate them, you're in for a great cd musically.



## DRIVEN

*Cowardise Consumer Of The West (Goodlife)*

Driven are a band with something to say. About everything. While they may not say so much in the songs themselves per say, but in the little paragraphs before every song. Explaining their opinions of the songs subject matter which ranges from veganism/animal rights to some weirdthing about "gayness" (which in itself is pretty gay). It gets to become ultra pc pretty fast. The part I find the most annoying is the complaining of the "aggressive dancing that seems to be cool nowadays" NEWSFLASH Hardcore is based on aggression! Yeah thats right, aggression. Maybe if these guys weren't so sensitive and didn't take everthing so serious they might be more happy. If you want passive uptight self righteous assholes to hang out with. Go to a punk show!



## DYING BREED

*Take My Soul... Give Me Grave*

*(Conspiracy Records / Step Up Records)*

The debut full length CD from Troy, NY's Dying Breed. This CD features mostly rerecorded old songs that have been released in one form or another and four (I believe) new songs for a total of twelve tracks. Their sound is along the lines of Biohazard and Fury of Five with tough breakdowns, gruff vocals and street wise lyrics. I must admit, this CD has grown on me a lot since I first heard it. Definitely check it out if you get the chance. BrendanNBE



## Each Other Ground 2

*EACH OTHER GROUND "2" (S.L.H. Japan)*

Both cds feature 4 songs by 4 Japanese hardcore bands. The production on both is rather

# SWERVE

rough and unmastered. Highlights on cd#1 include Re-birth before they developed their Section 8/AOW sound featured on their "Surrounded by Foes" cd (Out 'Ta Bomb) and X Floors Up.

Cd 2 features Rise Of Breed, EF, Falling Down and Down Fall. The best of the 4 being Falling Down and Down Fall. Rise Of Breed is a three chord h/c & punk band with a singer who's vocal style sounds like Miss Piggy, while EF sounds like Sesame Street's Grover fronting a punk band. Minimal cd artwork. With the rough translations, it makes me think that the bands would be better if they sang in Japanese instead of English.



## E-TOWN CONCRETE

*Pick The World* ep (Resurrection A.D./Cartel)

Pick the world is a 4 song ep with all tracks being different versions or remixes from their full length *Time To Shine*. Not much has really changed. Hip hop with hardcore guitars paired to all the wiggaz. If that's what you're into no one does it better than E-Town. Word is they have a full length coming out on Def Jam.

## END ALL

*Seven Lies, Eight Wishes* (Straight Up) Will we never learn? Don't we know by now that if we let the Japanese in on anything, they'll end up doing it faster, cheaper and much better than us? Well it's happened again. America has once again been crushed by Japanese know-how

and ingenuity. "E.A." are upon us. The rest of their Sapporo Hardcore history are going to put you sl out of a job. Smarten up. *ph*



## ENDEAVOR

*Don't Die With Your Eyes Closed* 1992-1998 (Truski I)

Good advise and a damn good cd too! Endeavor is a band that actually sings about stuff(!) With lyrics that deal with the CIA, racism, capitalism... stuff that bands back in the 80's used to sing about until people got sick of hearing everyone whining about everything and doing nothing. 23 songs of fast paced hardcore including covers of (good) Bad Brains and (bad) Dead Kennedy's. If that wasn't enough, the disc comes with recommended web sites and is also Enhanced so you can check out some live footage and band interviews.



## ENRAGE

*The Definitive...* (RPP)

Enrage is a band that is hard to put a finger when it comes to comparisons. Heavy groove oriented hardcore with thugish sing songy vocals. Sorry, that's the best I can come up with!

The bottom line is I like this cd because it's a little different then a lot of stuff that I've been hearing lately, plus I'm a sucker for that Section 8/Sheer Terror singing style.



## FACE OF CHANGE

*Standing Still* Ep (S.I.H. Japan)

4 songs in the vein of Minor Threat/Dag Nasty-ish melodic hardcore. No lyrics are included but the song titles pretty much spell out the lyrical content. "Believe", "Respect", "Standing Still" and "Step Out." Fans of the 80's melodic hardcore will no doubt be looking forward to a Face Of Change full length with perhaps better production and tighter delivery.



## FALLING DOWN

*Proof Of Power* (Straight Up, Japan)

The biggest difference in Falling Down from the 4 tracks on Each Other Ground comp is the production. The two songs taken from the comp, "Why Do You Order Me" and "Listen" benefit from a fatter production. While not overly original, Falling Down do show some potential for future releases.



## FARSIDE

*The Monroe Doctrine (Revelation)*

Years in the making, Farside have finally returned with a new CD and it's nothing short of amazing. They continue to be head and shoulders above their contemporaries and their song writing continues to improve. Loads of new tracks in the traditional Farside rock 'n roll vein, and they even try some new things on this record which come off extremely well. One of the best things Revelation has put out in a while. How about touring more than once every millennium guys? *BrendanNBE*



## FASTBREAK

*Whenever You're Ready (Revelation)*

Whenever someone says that a band is "post-hardcore" it make me feel like an ass. Its as if I'm too dumb to realize that hardcore has developed and passed me by to re-form itself in a newer, much-cooler form called... yup, you got it, "post-hardcore". What a load of crap. Fastbreak are just a young hardcore band and a good one at that. Post nothing. *pb*



## FEAR TOMORROW

*Born In Blood*

*(East Coast Empire)*

This sounds like old Integrity, although not nearly as good. Nothing more. Nothing less. To their credit though, I will say they are better than that Integ2000 crap. Five tracks on this record checking in at just over 11 minutes. There was a time when I might have liked this, but that time is long gone. The last riff in "Buried" is also a direct rip off of "Crush the Demoniak." I couldn't stop singing that song when I was listening to this, but at least I made it that far. *BrendanNBE*



## FOR THE LIVING

*Worth Holding Onto (Goodlife)*

FTL are a 88 style hardcore band with a bit of a difference. They stay away from some of the 88SxE formulas. Example being "Won't Sing That Song" which goes against the SxE anthem of backstabbing friends schtick that every old school band sings about. "Sick of those songs, you cry as if you're the victim, but you're the one who dropped them... No attempt to remain close... I refuse to loose my friends I stand behind them always" definately worth

picking up if you're into the 88 sound but with a fresh twist.



## FORCE

*s/t (Howling Bull, US)*

Holy shit man! Big time death metal here! Vocals gurgle around much like Hellechild's (Must be something in the sake) They could be speaking Japanese, english, both... who knows? Who cares! Bang yer head!



## FORTHELOVEOF

*In Consequence (Ferret)*

Once again this band is in the same genre of metalcore as Nora and Torn Apart. Metalcore with shrieking vocals. Not my brand of hardcore, but lots of kids are into this stuff big time.



## GARRISON

*The Bend Before the Break, (Revelation)*

More so-called post-hardcore, oh barf. Garrison is a

contemporary, experimental type pop band whose annoying form overshadows some promising content. This CD leaves me with a bold desire to choke the shit out of the vocalist. Thank sweet, merciful baby Jesus that its only twenty minutes long. *pb*



## GODBELOW

*Painted Images with the Blood of... (Surface)*

Finally the full length from Syracuse's Godbelow. The production is crushing! This recording really does the band justice. Thick Sabbath riffage make this a full on metal assault kids, and with Kris Wiechmann (ex Farth Crisis) back in the band, you get a rare 3 guitar harmony attack, which gives the band an even more crushing sound live. With the Syracuse h/c scene struggling, Godbelow arrive just in time to take over with a fresh sound to inject some life in a scene that has tried too hard to come up with another Farth Crisis, and take it into a new direction. Nicely packaged 3 panel booklet with some interesting artwork. One of the best of the year. Hookup!





## GRADE

*Triumph and Tragedy, (Victory)*

Hailing from Oakville, Ontario, Grade could turn into one of Victory's premier Canadian talents. Combining punk, hardcore, rock and metal, Grade rip through three tracks on their EP "Triumph and Tragedy" including a blistering cover of Van Halen's "Panama". Having shared the stage with Fugazi, Propagandi, Earth Crisis and 23 or 6, it seems that this band has the ability to fit in on just about any bill. *ped*



## HARDCORE BALL 2-

*Comp. (Straight Up, Japan)*

20 tracks from 10 of Japan's more well known and rising hardcore bands ranging from melodic 80's Minor Threat (Face Of Change), and early 80's fast paced punkeore (Half Life w/ Raw Power cover) to more new school hardcore like Off Side Trap and John Holmes. With decent production, as far as compilations go, Hardcore Ball 2 is a good sampling of some of the better hardcore bands Japan has to offer.



## INNER DAM

*The Day Everything Meant Nothing (RPP)*

Sabbath riffage, Integrity sounding vocals... songs are a little too straight forward and don't hold the listener.



## LAYAWAY PLAN

*Force of Habit, (Smallman)*

Layaway Plan are four guys from Moose Jaw (Saskatchewan, Canada) whose thirteen song "Force of Habit" absolutely floored me. It's power-pop-punk with a whack of hooks and enough pep to turn me into a giddy little dufus, e-mailing band members and playing the CD for all my friends. If you like Slap of Reality, Samiam, or Good Riddance give Layaway Plan a try. *pb*



## H2O

*H2O (Epitaph)*

Try not to let the hype and over exposure of this band sour you on a good thing. H2O is great New York City hardcore. Their lyrics hit hard and are truly relevant, not just old rhetoric longing for the old school. The pro feminist 7 Seconds cover "Not Just Boys Fun" is a nice touch. *pb*



## HELLCHILD

*Bareskin (Howling Bull, US)*

Tortured death vocals along the same sound as Disassociate, Hellchild have become more melodic since their last release "Circulating Contradiction" (1997) with a more polished Carcass-ish sound to it. Vocalist Tsukasa Harakawa definitely has one of the best death metal voices in metal and is one of Mike Score's (AOW) recommended listens as far as Japanese bands go. That's gotta mean something!



#### LENGTH OF TIME

*Shame To This Weakness Modern World" (Goodlife)*

I have no idea what the title is supposed to mean, but these Manson loving guys are back with a 7 song ep in the same vein as their full length 'Approach The New World'. Sweet metalcore, perhaps more on the metal side but with sweet riff-a-rama. Not much different from "Approach..." except there's less emphasis on Mr Chucky. The best comparison I can come up with is a cross between All Out War and perhaps Fear Factory. Might take some to warm up to but well worth the effort.



#### LIAR

*Deathrow Earth (Goodlife)*

Metalcore leaning more on the metal side with mega double bass and shrieking vocals and 80's Metallica acoustic guitar bits. Lyrics deal with rape ("Aim for Total Destruction", SxE (Condemnation) and references toward nature (clouds, earth...). Really, not a bad cd except that it might be just too metal for most to handle.



#### MAHARAHJ

*A Replication of The Process and Product (Now Or Never)*

Oh Canadians eh? From the same country that gave you the goalie mask comes Mararahj. These hosers kick out beauty metal with shrieking vocals with the occasional backwards drumming for you die-hard metalheads. Much in the same vein as Nora, Torn Apart... Only three songs though, the full length is on the way.



#### MERAUDER

*Five Deadly Venoms (Century Media)*

This is just what the doctor ordered. Why this took so long to come out, I'll never know. This band seems to constantly break up and change members, which is a shame because Merauder is one of the best things NYC has to offer and they don't seem to get nearly the respect they deserve. This crushes from beginning to end and Jorge's vocals are more brutal than ever. I could do without that noisy stuff at the beginning and I wish they would have recorded this better, as this is more or less a demo recording. Those points aside, this record is the

blueprint for modern hardcore. I'm ready for more new material, dammit. Bonus points for the cover of "Life of My Own." If you don't know the band that wrote it or the record that was on, you need to go listen to Boy Sets Fire or some fruity emo cock rock, because hardcore definitely is not for you. *BrendanNBE*



#### NJ BLOODLINE

*Be Afraid (RPP)*

This is a cd you have to crank! Not because it rocks but because it's recorded so damn low! With lots of double bass, "Fist" is definitely the standout track on this cd, I think the other songs need some well placed riff-a-rama, tempo changes, to make them more interesting. The lack of consistency made Be Afraid a disjointed cd overall.



#### NO END WHY

*Routine, (Sky Records)*

What the hell does "No End Why" mean? What could it possibly mean? This is a Japanese "Surf" punk band whose CD is a real oddity to say the least. They've tried to capture the Southern California sound and, although the chords are all there, something has gone horribly, horribly wrong. Their attempt at English is painful; what's wrong with using Japanese lyrics? *pb*



#### NO REDEEMING SOCIAL VALUE

Having only heard them on SFT's 3 Way Dance" cd, I don't have much to compare to when it comes to evolution. If you didn't know already, NRSV that approach hardcore with a sense of humour. With songs like "I just Wanna screw" and Piece of the Axe" NRSV's humour may not be for the sensitive left. The biggest improvement with this cd is the production. 80% better than the old stuff for sure. NRSV goes from fast classic NYHC to bizarre artsy spoken word with 2 Minute Warning' about the OJ Simpson murders (something I don't think was



#### NO CHOICE IN THIS MATTER

*Togetherness (Straight Up Records)*

No I didn't spell their name wrong, they did that all by themselves. But, when SxE hardcore gets this fast it doesn't really matter that their English is really shoddy. The CD itself is actually pretty damn good n tight, fast, and technically sound. *pb*

...noted enough). A good cd that reminds us that hardcore is supposed to be fun!



#### NORA

*Unserendipityline (Trustkill)*

5 songs of shrieking vocals over princely metal. Stop me if you've heard this one before. Nora is a band that sounds good (I was told because they have good equipment) but don't really evoke any emotion from me. Did I mention they sound good? Once again nothing that will change your life, but is good for those who are tired enough of this kind of stuff.



#### PALE CREATION

*Light Haunt (East Coast Empire)*

Pale Creation is another band that sounds like Integrity (even though they were good). Same network, same wanky guitar bits, Dwid-ish vocals. What more can I say? If you like Integrity but don't like what they sound like now, pick this up.



#### POODLE PARTY

*Doggie Doo? (Sky Records)*

Aptly titled album. It's a piece of shit. Okay, so they have the So-Cal punk chops down pretty good, but it's a carbon copy. It's like Great White doing Led Zeppelin or re-making Psycho. And, what's with the lyrics? I don't know if it lost something in the translation from Japanese to English or if these guys are just stupid. Lyrics like, "I just want to fart freely, I just want to fart to my hearts content, fuckin' same thing to fart or to live my life" are better off left in their native language. I can't hate what I can't translate. This just plain sucks...karaoke style. *ped*

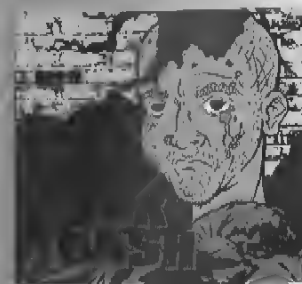


#### PUNK CHUNKS VOLUME ONE

*V/A (Lameass Records) ped*

What I usually look for in any compilation is something out of the ordinary. Either unreleased material by a band I already know, a band playing a fucked up version of a rock standard or a compilation of punk rock classics. Yeah... I know, compilations are made with the idea of introducing you to bands you've never heard so you can buy the discs of the

stuff you like. So, let me save you the trouble. "Baker's Dozen" by Guttermouth kicks huge ass and is worth 20 Less Than Jakes, Gobs, or any other middle of the pack bands (playing previously released material that bores the crap out of me). Lameass... yeah, and ya get a free poster.



#### PUNK TRASH

*Various Artists (Sky Records)*

This is a compilation released by Japan's Sky Records. The distinctive, if not downright bizarre thing about this CD is that it features bands from other (American) record labels as well as its own. A spoonful of sugar to make the bad Japanese punk go down? The twenty-nine songs on "Punk Trash" are mostly Ska and bubble-gum-punk, a third of which are unbearably bad. *pb*



#### PUNISHABLE ACT

*s/t (Mad Mob)*

Old school three chord hardcore mid to late eighties style crossover in the vein of Warzone but with better production. Lyrics dealing with fighting the system ("Fight the Real Enemy", "Political Scum") an Inside Out cover (Burning Fight) and

a great song about drunk punks (Six Pack Punk) which sums up most punks in general. Great for those into the old school hardcore with a political edge to it. Not usually my type of hardcore, but it grew on me.



### RACE TRAITOR

*Make Them Talk (Trustkill)*

Oh christ! I dunno if I've just been doing too many cd reviews, but now I finally understand what my friends mean when they say all hardcore sounds the same. Death metal vocals over princely metal double bass *wwwaaahhhhlaaaahhggggg!* (guitar harmonic) Arrggghhh!



### REACH THE SKY

*So Far From Home (Victory)*

If I didn't know any better, looking at the layout of their CD's, I would think Reach The Sky was some fruity emo band. Once you get past that and down to the music, these guys flat out rock. RTS are what bands that play modern old school hardcore should sound like, combining speedy riffs with a touch of melody, without coming across as cliché or rehashed. While this record

doesn't quite measure up to their live show (which is awesome), they do offer up thirteen blazing tracks (most of which are new) and a top notch recording. I like just about every song on this CD. RTS is one of the few bands of this genre that manages to write catchy, memorable songs that actually make you think they are sincere about what they are singing about, and that is saying something. *BrendanNBE*



### REBIRTH

*Surrounded By Foes (Out Ta Bomb, Japan)*

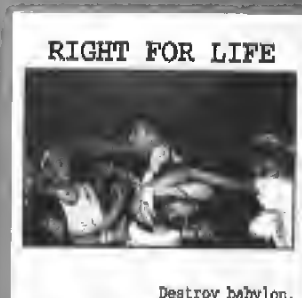
Without a doubt Rebirth is the heaviest Japanese hardcore band I've ever heard! Rebirth have come a long way since their split 7" with Grimlock (S.I.H. Records). They've become more focused and tighter. This is one of the few Japanese bands who have been able to pull off some great metalcore. Rebirth is All Out War meets Section 8. Fat low end with some of the most memorable screams I've heard in a while, alternating with Section 8 vocals. While they might not be there yet, they are definately well on their way. Rebirth have alot of potential. Definately a band to keep an eye on. Worth picking up.



### REVEAL

*Through the eye of perfection evolution slowly dies (Good Life Recordings)*

Reveal is technical and heavy, with a discordant taste and throaty vocals. Somebody get this band a big fat hero sandwich, 'cause they deserve it. *pb*



### RIGHT FOR LIFE

*Destroy Babylon (Straight Up, Japan)*  
Fight For Life sound like what you'd get if Ray Cappo's dog fronted a band regurgitating old riffs from YOT, and AF. Damn cheesy sound effects make this rather too silly to be believed and tolerated. Wretched!



### SICK OF IT ALL

*Call To Arms (Fat Wreck)*

SOIA cds always have to grow on me. It usually takes 4 or 5 listens to get me hooked. Call To Arms, is no different. After hearing the "Potential For A

Fall" ep I was thinking that this cd would be a classic from the first second. "Call..." is disappointing in that it wasn't the hardcore cd it could have been. Out of the 15 songs on this cd 10 are up to SOIA standards. While no doubt they can breathe life in to some of the duds live, "Call To Arms" should have been a 10 song cd.



### STATE CRAFT

*Embracing Serene Memories in This Nocturnal Snowlight Garden of Eden (Out Ta Bomb, Japan)*

Starting off with a choir and moving into metallic double bass metalcore, State Craft sound a lot like Belgium's Spirit Of Youth (which might explain why Goodlife have signed them). While the production was good, "Embracing..." I thought was too much like Spirit Of Youth (who I like) to stand on it's own. State Craft are like lots of bands around today that sound good, but lack emotion. Which in turn, doesn't really provoke any emotion from me therefore making it a rather uneventful cd to listen to. The stupid title isn't helping either.





## STIGMATA

*Pain Has No Boundaries  
(Step Up)*

This live set was originally going to be a split CD with Gold As Life, but for whatever reason, that did not happen. Pain Has No Boundaries marks the return of Jason Buttner behind the drums for Stigmata on the live set after several years away from the band. What a difference that makes. He takes Stigmata's hardcore sound to another level. That being said, this CD features a thundering live set and some obscure studio tracks taken from comps and the out of print Victory Singles Club 7" for a total of 17 songs. The live set is unstoppable from beginning to end with guest vocals from Harley Flanagan of the Cro-Mags on two tracks, including a cover of "Hard Times." Great sound quality. My only complaint is that they didn't include "Nothing But Enemies" which they played at the beginning of the set. The studio tracks are great as well and it's nice to finally have them all in one spot on a CD.

If you're unfamiliar with Stigmata, this is a great place to start. They are one of the best bands around today.

— Ian VBF



## SURFACE

*Shadows Cast By The Light Of The World (Mad Mob)*

What the hell is with these long deep ed titles all about anyway? Surface cover the typical stuff s/e bands go on about. (animal rights, wearing the "mark", rape...). Like most of the s/e coming out these days, Surface come off as another generic Earth Crisis rip off band. With straight-edge becoming rather tired and formulaistic these days, I find it hard to get into. Perhaps I'm just too jaded, but the militant veganism thing combined with the big "it's not about reviews, record and t-shirt collections" speech, which I'm sure they believe, has just become annoying and a little too cliché for my liking. But hey, I'm not 18 and just getting into str-8 edge, am I?



## TAIHO

*Chugagug (Howling Bull, US)*

Taiho is a band from Japan (that is a more of a metal band mixed with a bit of old 3 chord hardcore for good measure. In the same vein as fellow country-men United. Taiho is a band that might be more appreciated by the more metal crowd.



## THIS IS SOLID STATE

*sampler (Solid State)*

Well, if your familiar with Solid State then you'll know the bands that they release. If not, then this is the perfect way to find out. Living Sacrifice, Zao, Stretch Armstrong, Selfmindead, Embodiment. Yeah they're all here. Good production & nice artwork. (you already knew they were Christian, right?)



## TORN APART

*The Fifty - Ninth Session (Ferret)*

6 songs of shrieking vocals over princely metal that sometimes turn into that VODish singing thing lots of bands are doing. Lots of tempo changes abit of riff-a-rama. Nice heavy bits with good production. Nothing ground breaking by any means, but worth checking out.



## TRIAL

*Are These Our Lives? (Equal Vision)*

Ya know I gotta admit I've really never heard Trial, so when I put this in the cd player and pressed play you can bet I wasn't excited when chellos were the first thing I heard. Obviously these guys are sensitive. PRESS SKIP! (that's why its there) Sheeeit!! That's more like it! Straight-up hardcore in the vein I forgot even existed. Remember when hardcore was fast, intense and political? What ever happened to that hardcore? Shitty whiney bands like Rage Against The Machine made us want to forget about politics or any other serious message. Trial bring back that great old school hardcore sound with a hint of new school sound in the way of tight kick drum attacks and emotionally driven vocals!



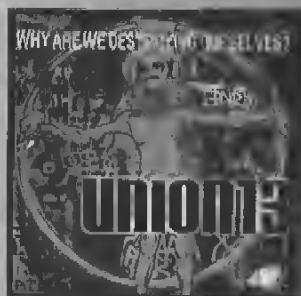
## TRUE TO LIFE (LEBENSNAH)

*Thoughts To Rearrange (Infinite)*

True To Life has a very European sound in that there's melodic parts mixed with metal bits and some artsy noise bits. The biggest problem I found with this cd was the vocals. Hoarse vocals

with a Grandpa Simpson sound tend to get on the nerves quickly especially during "Das Prinzip" where the vocals hit mach 5 in speed and ridiculousness.

Musically not bad, but these guys need a new singer bad!



## UNION 13

*Why are we Destroying Ourselves? (Epitaph)*

These Latin punks could teach a course in being pissed off. Union 13 are all about fast, politically charged music. They're Honduran and Mexican-American lads with an ear for what works in the genre. I don't know what they were saying in the Spanish songs but the English ones were clearly about frustration in the East Los Angeles, community. *pb*



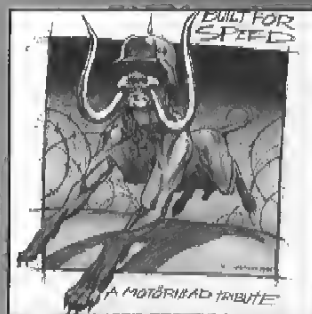
## V/A

*Boston Drops The Gloves -*

*"A Tribute to Slapshot" (TKO / Flat)*

I don't know that it was necessary for a Slapshot tribute record to be made. Granted, they were very influential and at one time, a great band. Up to and including Sudden Death Overtime, Slapshot were the shit. They made you proud to call yourself straight

edge, as opposed to the fruity, apologetic, non-offensive emo bands that dominate today's straight edge scene. Then something went tragically wrong. The album was called "Blast Furnace," and it had Slapshot fans around the world mourning the death of a once great band. Choke went back to calling himself Jack Kelly on the records, and I stopped caring about the band. Slapshot never recovered from this record, as future recordings were mediocre at best. So now a tribute of Boston area punk/oil/hardcore bands all doing their favorite Slapshot songs, some of them hitting the mark, and others leaving me shaking my head (i.e. the bands that covered bad songs from the band's later years). The highlights include Blood For Blood, Dropkick Murphys, Ten Yard Fight & Mighty Mighty Bosstones with an honorable mention to Pug Uglies, Intent to Injure, The Trouble & Pinkerton Thugs. *BrendanNBE*



## V/A

*Built For Speed - A Motorhead Tribute (Victory)*

11 songs by 11 bands covering classic Motorhead. By far, the best track is Blood For Blood's cover of "Ace Of Spades" while Integrity's cover of "Orgasmatron" places a distant 2nd. The track selection here is great, "Sweet Revenge", "(We Are) The Road Crew" and "I'll Be your Sister". However the bands

didn't really do justice to the songs themselves. Not bad, but not great. tape it.



## V/A

*The Spirit Lives On*

*(Hatecore Records / CTYG Productions)*

This is a Raybeez/WarZone tribute compilation with 27 bands covering WarZone songs, plus a WarZone song from an out-of-print 7" compilation. It seems as though this comp was about a year too late, but better late than never, I guess. Aside from that, this comp features a great selection of well known hardcore bands along with some smaller bands. Rather than go through and critique every cover, I will just let you know what the stand out tracks were: "Open Your Eyes" (Mushmouth), "Fight the Oppressor" (Cold As Life), "Don't Forget the Struggle" (Breakdown), "WarZone" (Everybody Gets Hurt), "Back To School Again" (Pitboss 2000) & "Will You Ever Come Back" (Against The Grain). The CD comes with a booklet loaded full of old WarZone photos/flyers as well as photos and info on the bands. *BrendanNBE*

# SWAMP



V/A

*The Sound and the Fury (Redstar)*

This sucker has 19 bands with the bulk of the songs being new and unreleased. I think some of them would have been better off staying that way. Let's get started... Every Time I Die kick things off with a crushing track of crazy tech and a core with distorted vocals and good breakdowns. Best track of the CD. Avarice is next. The music is heavy with decent breakdowns and vocals that border on annoying. Not bad, not great. Another Victim kick a track off their Stillborn Records CD. Seventy Eight Days kick a track off their Goodfellow CD. Dead Season are up next with an uninspired track sounding like a cross between old Lifetime and old Enkindel with no energy whatsoever. Next we have... what the hell is this horse shit? Apparently, it's Sinclair and they suck hard. Horrible indie rock and that's putting it nicely. Left Behind are up next with a fast old school number. The Death of Us are alright, with the music reminding me a little bit of Despair or Buried Alive at times. Not as good as either of those bands, but not bad. Kid Gorgeous are up next with a song that reminds me of Every Time I Die, but not as crazy. Good band, stupid name. From Here On kicks a strong track of stomping metalcore with bit of death metal thrown in and tons of double bass. My only complaint is that in the middle

of the song they go into "Prepare For War" by Hatebreed. Fortunately for them, they quickly get back on track and I am interested to hear more from them. Ignorance Never Settles are up with a metalcore track that just never seems to get out of the starting blocks. The production is horrible. The Swarm check in next with a fast metal number with raging breakdowns. Short and to the point. I like it. Subsist are a band that seems to fall victim to terrible production. They kind of remind me of a more hardcore version of Shadows Fall, but a lot of the power is lost with the recording. Next up is Chore, and let me tell you it was a chore to try to make it through this track because it is absolutely horrible. Dead To The World combine noisy parts with stomping heavy parts and deep gruff vocals. Not bad. Sinsick is up next and features members of the defunct Burst of Silence if I'm not mistaken, who I liked a lot. That being said, this track is pretty good and I'm left wanting to hear more. Chokehold kick a sloppy version of "Kickback" by Breakdown. It's too bad because I like both bands and I don't think this song does either band justice. As We Once Were and Withdrawn do nothing for me. Overall, if you weed through some of the garbage there are some really good songs on here. The layout is decent, but they kind of skimped on the packaging. It seems as though a lot of work went into putting this together so I would have liked to have seen them go the extra mile and include a booklet with lyrics in it. *BrendanNBE*



WILL HAVEN

WHVN

*(Revelation)*

Fans of generic hardcore take note: The results of the study are in! If you take a band that is boring and generic and stick them in an expensive studio and give them slick production along with nice packaging and layout, THEY ARE STILL BORING AND GENERIC! This is fucking awful. Do people actually like this shit? Needless to say, Rev dropped the ball on this one. *BrendanNBE*



YELLOW MACHINEGUN

*Build and Destroy*

*(Rotten Orange / Howling Bull Japan)*

"Build and Destroy" is the 3rd release from the Osaka's female trio Yellow Machinegun who have to be the heaviest female band I've heard. Their favorite band is Metallica and you can hear bits of it on this cd (ever so slightly). YM rip through 14 songs in just under 25 minutes in old school stripped down DRI-ish hardcore metal crossover style like their previous releases "Father's Golden Fish" and "Spot Remover" (see review in FCT). While I like Y.M., I would be like to see them progress their sound a bit on the next release.

ideally toward a new school-ish sound with some breakdowns which would make them a rarity. Tell me you wouldn't pay to see a band that sounded like Bulldoze but looked like Shonen Knife. I thought so.



## ZAO

*Libereate te ex inferis*  
(Solid State/Tooth&Nail)

The passing of legendary band Carcass years ago left some of us sad and without any guidance wandering the streets in a mindless daze. It took some time, but I came to realize that carcass were indeed gone for good. Then SS sends me cd by Zao. My prayers had been answered! Carcass were not dead! No sir! their souls had been taken out of their bodies and planted, reborn if you must, into new host bodies! (Much like that alien chick on deep Space Nine). Now, there was side effects. I won't lie to you. Carcass or "Zao" as they're known now, don't sing about autopsies, corpses (rotting or not), they sing about nice things like being saved! Like they were! But don't kid yourselves kiddies. This here's the work of the Baby Jesus!! Carcass is alive!! Minus the extensive vocabulary and wanky guitar solos mind you, but hey, this is hardcore, we don't need no fancy words or big city guitar solos, no sir! It's our duty to love our new Carcass baby and put behind it's shortcomings and help it grow and fill our lives with joy!

## 7" Reviews



### 10 FLOORS UP

*Darkness Is Just Around Da Corner...*  
7" (S.I.H. Japan)

As the 7"s title would imply, these guys are fans of 25 Ta Life. 10 Floors Up is metalcore with Frankenstein meets Rick Ta Life on vocals. Standard metalcore along the lines of 25 Ta Life with slight tempo changes that could stand to have an injection of emotion to give it some impact. While side 1 was too straight forward in delivery, side 2 gave you the idea that with some work this band could improve to be one of the better Japanese h/c bands around.



### AFTERSHOCK / DIVE

*split 7" (S. I. H. Japan)*

Aftershock: metalcore with some wank guitar bits and your standard growling death vocals with no shortage of double bass attacks. Check out their new full length on Goodlife. DIVE: This is Dive (Japan) when they were good. Nice crisp guitar, some tempo changes and vocals that go from somewhat questionable vocal effects to straight up

blistering screaming. While not overly original, and perhaps not Dive at their best, this shows the potential they had before they changed their direction.



### BLOWFLY / BAD LUCK 13 RIOT EXTRAVAGANZA

(Chord Recordings)

Blowfly: "Who Did I Eat Last Night?" A rather interesting song about how someone describes how they went to a party and woke up the next morning smelling and tasting not right. (I'm sure you can figure out the general idea) to a Shaft-like soundtrack. Bad Luck 13...: "Midnight" Now I loved the Bad Luck 13 cd (see FC2) but this doesn't pack the same punch. This is more like along the lines of No Redeeming Social Value in terms of humor.



### BROTHERS KEEPER

*Sweet Revenge 7" (S.A. Mob)*

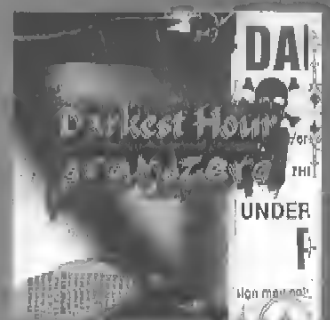
What can I say about BK that hasn't been said already? Musically right on, but ultimately comes down to the vocals of Mike Ski. While he's not in full bird mode on this 7", the vocals are still a bit much to handle for most. Diehard BK and bird fans alike won't be disappointed.



### CONVERGE / COALESCE

*split 7" (Edison)*

Coalesce: Remind me of Buried Alive in parts, the rest of the time they are a metal band. There's a noticeable of breakdown parts, which usually means that there could stand to be more tempo changes. Converge: If you haven't heard Converge before(?) you're in for a treat. Metalcore with tons of double bass and some sweet riff-a-rama and tempo changes that keep you interested. Vocals are the standard shrieking with lots of backings. For those more on the metal side, just play at 33 to get the full on metal mix.



### DARKEST HOUR / GROUND ZERO

*split 7" (East Coast Empire)*

Darkest Hour is pure metal in the same vein as Carcass. Not so much in the wanky guitar style but the musical structure and vocals are right on the mark. The only bad thing is perhaps the fact the song is a little longwinded. Ground Zero is death metal with a hint of hardcore, nasty growling vocals.



**P / DOWNFALL**  
" (S.I.H. JAPAN)

EP: Straight up hardcore with an '88 feel with a quick tempo quick and to the point. While not overly original, it's delivered well with enough energy and emotion that it doesn't wear thin.

Downfall Metalcore that would benefit from a better production to give it more bottom end.



**GODBELOW**  
617" (Surface)

4 songs from ex-Earth Crisis guitarist Kris Wiechmann's new band. Godbelow is more in the vein of metal than hardcore with Sabbath / GOC style riffs with rather vague lyrics which seem to deal more about emotion than anything else. (from what I get) Godbelow sound like a solid band but suffer from a less than stellar production.



**LEGION**

*Hell At Last 7"*

(Ugly Pop Vinyl, 2 Bloor St W, Suite 100, Box 477 Toronto, ON M4W 3E2 Canada)

This band reminds me of bands like Amebix who did metal that had punk / hardcore undertones to it (anti copyright -anti christian) and in some parts like classic Venom with early C.O.C./ Black Sabbath riffs Fast paced thrash with Warzone sounding guitar parts. Complete with a tolling bell (Tomorrow's Prayer) and probably the best 7" center label I've seen to date!



**REBIRTH / GRIMLOCK**  
7" (S.I.H. Japan)

Rebirth: this is Rebirth before they tightened up their sound to the Section 8 / All Out War cross they have now, which is head and shoulders above this stuff which falls in the generic formulaistic hardcore.

Grimlock: Power metalcore with some unreal screaming vocals and 3 chord chunk guitar. Another Japanese band to keep your eye on to improve on future releases.

## demo reviews



**100 DEMONS - Demo**

Right from the get go, this demo grabs hold of your throat and refuses to let go, as the band pounds through four crushing tracks. Their sound reminds me of Hatebreed/Two By Four crossed with Humanity is the Devil style Integrity thrown in for good measure, with gruff, pissed off vocals. Ex-members of Pushbutton Warfare and Higher Force. Not much more you could ask for, except for them to include the lyrics. A solid start. *BrendanNBE*

**EVERY TIME I DIE - Demo**

Damn! These guys sound alot like Converge meets new Turmoil. ETID don't get bogged down in the art noise bits that Converge do sometimes. Lots of tempo changes and yep, riff-a-rama. ther's also some great dance parts to please everybody, and the production is pretty good as well. Weak parts? Just the cover, if you want to get picky. Live these guys are sweet. Be sure to pick this sucka up now before they get signed to someone like EVR or Century Media. 502 Meadow Dr, W Seneca, NY 14224. 716-674-2843

**FALLOUT - 1999 demo**

Fallout is a band from North Highlands CA that sound nothing like your average W.C hardcore band. More in the vein of Powerhouse, Fallout have a mix of upbeat classic hardcore with new school breakdowns and chunk. Fallouts lyrics deal with the decline of society and the problems facing today's youth. Drugs "Profit off Me" Unity & Strength: "Conflict, Willpower". As with most demos the production isn't what it could be, but with Fallout there's no doubt ther's alot of potential here. Worth picking up.

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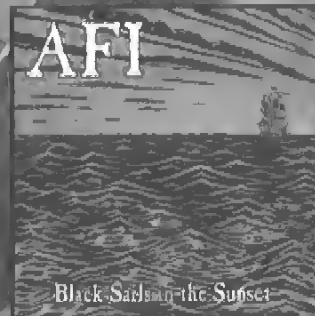
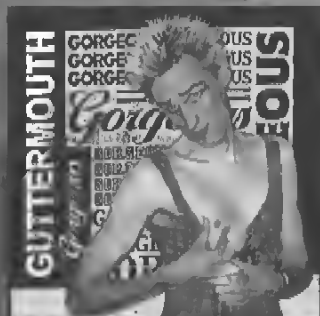
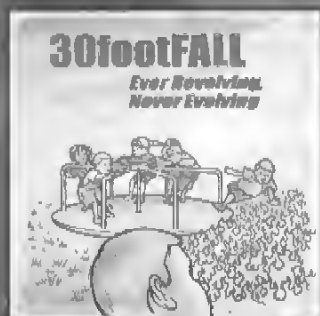
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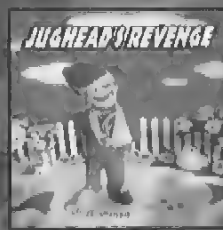
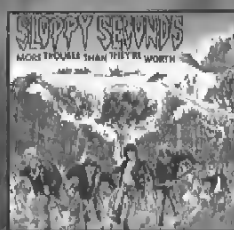
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here's a list of some of the bands we're working on for

# the next issue



**+** lots more cd reviews  
lots more playstation reviews  
dvds vs. vcds  
record label profile: Blackout!



here's a list of some of the bands we're working on for

# the next issue



ringworm  
w.h.n.  
merauder  
skarhead  
krutch  
mushmouth  
reach the sky  
every time i die  
death threat  
fastbreak

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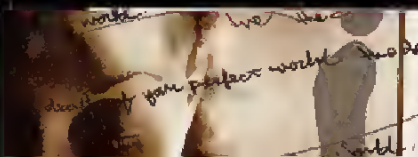
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